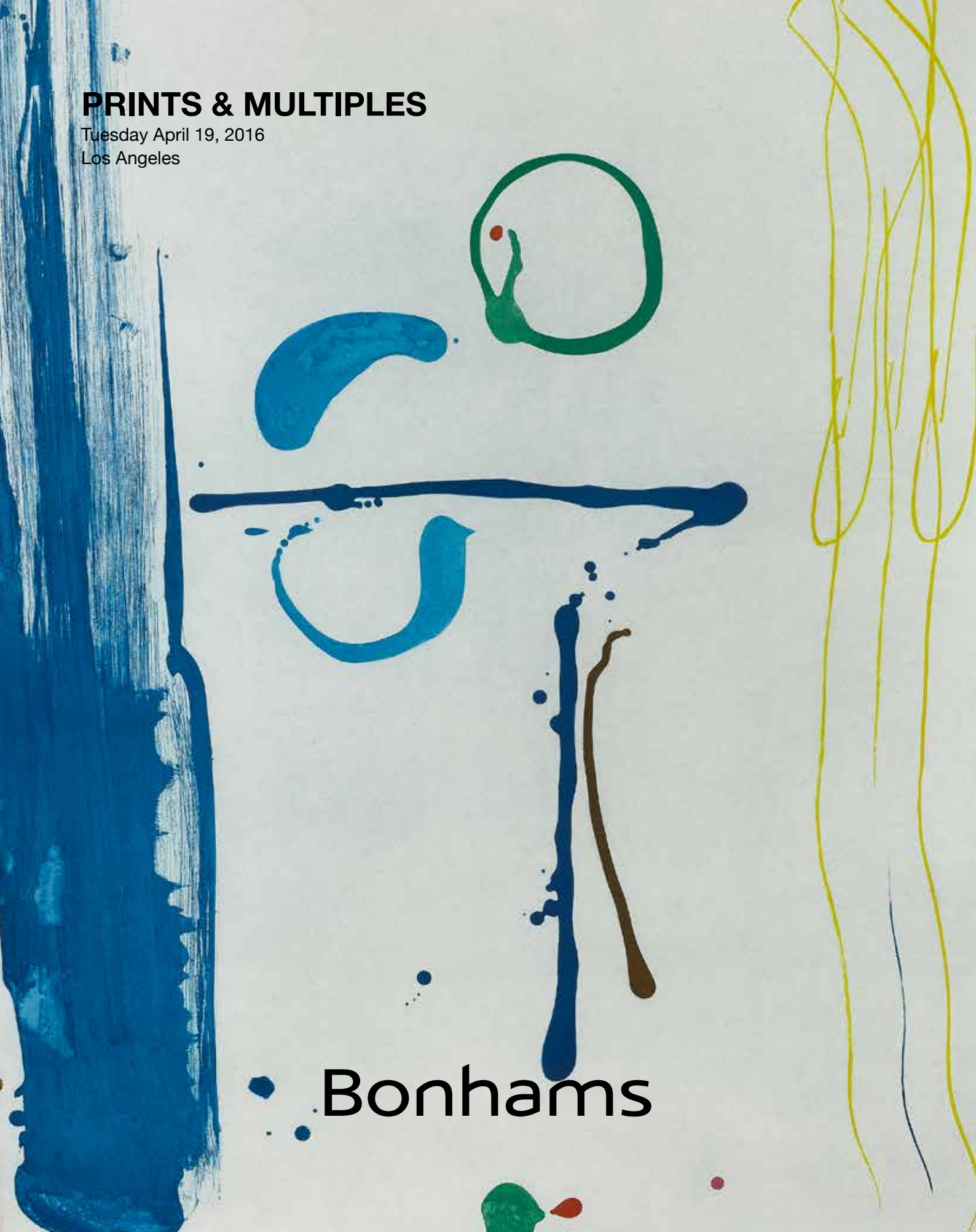


PRINTS & MULTIPLES

Tuesday April 19, 2016

Los Angeles



Bonhams





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PRINTS & MULTIPLES

Tuesday April 19, 2016 at 10am

Los Angeles

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Please contact client services with any bidding inquiries.

Please see pages 129 - 132 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 23150
Lots 1 - 316

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 232
Session page: Lot 216
Inside front cover: Lot 306

Bonhams

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OLD MASTER PRINTS



1



3



4

1

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Angel Appearing to the Shepherds (B., Holl. 44; H. 120; New Holl. 125), 1634

Etching, burin and drypoint, with D ♥ Tamizier / Auvergne watermark (similar to Heawood 3428a), New Hollstein's third or fourth state (of 6), with distant landscape obscured and before the area around the angel reworked, with narrow margins, framed.

10 3/8 x 8 5/8in

sheet 10 3/4 x 8 7/8in

\$6,000 - 8,000

2

No lot

Property from a Private Collection, Boston

3

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Strolling Musicians (B., Holl. 119; H. 142; New Holl. 141), c. 1635

Etching, without watermark, New Hollstein's second state (of 3), with margins, framed.

5 1/2 x 4 1/2in

sheet 6 x 5in

\$3,000 - 5,000

4

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ Disputing with the Doctors: A Sketch (B., Holl. 65; H. 257; New Holl. 267), 1652

Etching and drypoint, with 'Foolschap with five pointed collar' watermark (A./S. 19 G.a), New Hollstein's first state (of 2), with margins, framed.

5 x 8 3/8in

sheet 6 3/8 x 9 3/4in

\$7,000 - 10,000



5

Property of Another Owner

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Abraham Fransen, Apothecary (B., Holl. 273; H. 291; New Holl. 301), c. 1657

Etching, engraving and drypoint, without watermark, New Hollstein's eleventh state (of 12), trimmed to platemark, framed.

Ex. Coll.: The Art Institute of Chicago (not in Lugt).

sheet 6 3/8 x 8 3/8in

\$2,000 - 3,000

Property from Clark G. Voorhees, Esq

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Peter and John Healing the Cripple at the Gate of the Temple (B., Holl. 94; H. 301; New Holl. 312), 1659

Etching, engraving and drypoint, without watermark, New Hollstein's fifth state (of 6), trimmed to platemark.

sheet 7 1/8 x 8 1/2in

\$2,000 - 3,000

Property of Another Owner

7

MARTIN SCHONGAUER (1445-1491)

Christ before Annas, pl. 3, from the Passion (B. 11; L., Holl. 21), c. 1480

Engraving, with indecipherable watermark, trimmed to or within the borderline.

sheet 6 1/4 x 4 1/2in

\$2,000 - 4,000



6



7

19TH CENTURY & MODERN PRINTS



Property from a Private Collection, Los Angeles

8

AFTER JOHN JAMES AUDUBON (1785-1851)

Louisiana Heron (Pl. CCXVII), 1832

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 18?? paper, with full margins, framed.

20 3/4 x 25 7/8in

sheet 25 5/8 x 38 1/4in

\$80,000 - 120,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 217.

Acquired from the above by the present owner.



9

AFTER JOHN JAMES AUDUBON (1785-1851)

Great Blue Heron (Pl. CCXI), 1834

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 18?? paper, with full margins, framed.

sheet 38 1/4 x 25 1/2in

\$70,000 - 90,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 211.

Acquired from the above by the present owner.



10

AFTER JOHN JAMES AUDUBON (1785-1851)

Snowy Owl (Pl. CXXI), 1831

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1831 paper, with margins trimmed along platemark, framed.

sheet 38 1/2 x 25 1/8in

\$60,000 - 80,000

Provenance

Sotheby's sale 5294, February 28 & March 1, 1985, lot 21.

Acquired from the above by the present owner.



11

11

AFTER JOHN JAMES AUDUBON (1785-1851)

Black-billed Cuckoo (Pl. XXXII), 1828

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins, framed.

18 3/4 x 26 1/4in

sheet 25 3/4 x 38 1/4in

\$3,000 - 5,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 32.

Acquired from the above by the present owner.

12

AFTER JOHN JAMES AUDUBON (1785-1851)

Purple Grackle or Common Crow Blackbird (Pl. VII), 1829

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1833 paper, with full margins.

26 x 20 1/2in

sheet 38 1/4 x 25 3/4in

\$4,000 - 6,000

13

AFTER JOHN JAMES AUDUBON (1785-1851)

Bird of Washington (Pl. XI), 1830

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1833 paper, with full margins, framed.

36 1/2 x 22in

sheet 38 1/4 x 25 1/2in

\$5,000 - 7,000



12



13



14



16



15

14

AFTER JOHN JAMES AUDUBON (1785-1851)

Black Warrior (Pl. 86), 1830

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman paper 1830, with margins. sheet 38 3/8 x 25in

\$4,000 - 6,000

15

AFTER JOHN JAMES AUDUBON (1785-1851)

Marsh Wren (Pl. C); *Manks Shearwater* (Pl. CCXCV), 1830; 1836

From the Havell edition of *The Birds of America*, handcolored engravings with aquatint and etching on J. Whatman Turkey Mill 1833 and J. Whatman 1836 papers, respectively, with margins. (2) 19 1/2 x 12 3/8in; 12 1/4 x 19 1/2in

sheet 38 1/8 x 24 3/4in; 25 1/2 x 38 1/4in

\$1,800 - 2,500

16

AFTER JOHN JAMES AUDUBON (1785-1851)

Pileated Woodpecker (Pl. CXI), 1831

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins.

37 x 25in

sheet 38 1/4 x 25 5/8in

\$15,000 - 20,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 111.

Acquired from the above by the present owner.



17

17

AFTER JOHN JAMES AUDUBON (1785-1851)

Fish Crow (Pl. CXLVI), 1832

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1832 paper, with margins.

sheet 38 1/4 x 24 3/4in

\$2,000 - 3,000

18

AFTER JOHN JAMES AUDUBON (1785-1851)

Turkey Buzzard (Pl. CLJ), 1832

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1834 paper, with full margins.

sheet 38 x 25 3/4in

\$2,000 - 3,000

Provenance

Sotheby's sale 5054, June 16 & 17, 1983, lot 81.
Acquired from the above by the present owner.

19

AFTER JOHN JAMES AUDUBON (1785-1851)

Rough-legged Falcon (Pl. CXLVI), 1833

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1834 paper, with full margins.

35 1/2 x 19 1/2in

sheet 38 x 25 5/8in

\$2,000 - 3,000

Provenance

Sotheby's sale 5054, June 16 & 17, 1983, lot 49.
Acquired from the above by the present owner.



18



19



21



22



20

20

AFTER JOHN JAMES AUDUBON (1785-1851)

Spotted or Canada Grouse (Pl. CLXXVI), 1833

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1838 paper, with full margins, framed.

23 x 35in

sheet 25 3/4 x 38 1/4in

\$5,000 - 7,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 176.

Acquired from the above by the present owner.

21

AFTER JOHN JAMES AUDUBON (1785-1851)

White-headed Pigeon (Pl. CLXXVII), 1833

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins, framed.

25 1/2 x 20 7/8in

sheet 38 1/4 x 25 1/2in

\$2,000 - 3,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 177.

Acquired from the above by the present owner.

22

AFTER JOHN JAMES AUDUBON (1785-1851)

Boat-tailed Grackle (Pl. CXXXVII), 1834

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins.

26 x 20 3/4in

sheet 38 1/4 x 25 1/2in

\$1,500 - 2,000

Provenance

Sotheby's sale 5279, January 28 & 29, 1985, lot 187.

Acquired from the above by the present owner.

23

AFTER JOHN JAMES AUDUBON (1785-1851)

Black Guillemot (Pl. CCXIX), 1834

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1834 paper, with margins.

17 1/2 x 20 1/2in

sheet 26 x 38 7/8in

\$1,500 - 2,000



23

24

AFTER JOHN JAMES AUDUBON (1785-1851)

Foolish Guillemot (Pl. CCXVIII); *Slender-billed Guillemot* (Pl. CCCCXXX), 1834; 1838

From the Havell edition of *The Birds of America*, handcolored engravings with aquatint and etching on J. Whatman Turkey Mill 1834 and J. Whatman 1838 papers, respectively, with margins. (2)

12 3/8 x 19 5/8in; 12 1/4 x 19 1/2in

sheet 25 x 36 1/4in; 25 1/4 x 38 1/4in

\$2,500 - 3,500



24

25

AFTER JOHN JAMES AUDUBON (1785-1851)

Tropic Bird (Pl. CCLXII), 1835

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1835 paper, with margins, framed.

20 5/8 x 30 1/8in

sheet 25 1/4 x 38in

\$4,000 - 6,000



25



26



27



28

26

AFTER JOHN JAMES AUDUBON (AMERICAN, 1785-1851)

Common Cormorant (Pl. CCLXVI), 1835

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1835 paper backed with linen, with margins.

sheet 25 x 37 1/4in

\$3,000 - 4,000

27

AFTER JOHN JAMES AUDUBON (1785-1851)

Ivory Gull (Pl. CCLXXXVII), 1835

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins, framed.

20 3/8 x 30 1/4in

sheet 25 1/2 x 38in

\$2,000 - 3,000

28

AFTER JOHN JAMES AUDUBON (1785-1851)

Goshawk. Stanley Hawk (Pl. CXLJ), 1836

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1838 paper, with full margins, framed.

32 3/4 x 22 1/2in

sheet 38 x 25 1/2in

\$3,000 - 4,000



29



30

29

AFTER JOHN JAMES AUDUBON (1785-1851)

Black or Surf Duck (Pl. CCCXVII), 1836

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins.

21 1/4 x 30 1/4in

sheet 25 1/2 x 38 5/8in

\$1,500 - 2,000

30

AFTER JOHN JAMES AUDUBON (1785-1851)

American Avocet (Pl. CCCXVIII), 1836

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1837 paper, with full margins.

14 3/4 x 20 3/8in

sheet 25 1/2 x 38in

\$4,000 - 6,000

Provenance

Sotheby's sale 5054, June 16 & 17, 1983, lot 270.

Acquired from the above by the present owner.

31

AFTER JOHN JAMES AUDUBON (1785-1851)

Smew or White Nun (Pl. CCCXLVII), 1836

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1836 paper, with full margins.

26 3/8 x 22in

sheet 38 3/8 x 25 3/4in

\$2,000 - 3,000



31



33



32

32

AFTER JOHN JAMES AUDUBON (1785-1851)

Ring Plover (Pl. CCCXXX); *Black-bellied Plover* (Pl. CCCXXXIV), 1836
From the Havell edition of *The Birds of America*, handcolored engravings with aquatint and etching on J. Whatman 1836 papers, with full margins.(2)

12 1/8 x 19 1/2in; 15 x 21in

sheet 25 1/2 x 38 3/8in; 25 1/2 x 38in

\$2,000 - 3,000

33

AFTER JOHN JAMES AUDUBON (1785-1851)

Marsh Hawk (Pl. CCCLVI), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1837 paper, with full margins, framed.

35 1/4 x 23 1/4in

sheet 38 x 25 1/2in

\$3,000 - 4,000

34

AFTER JOHN JAMES AUDUBON (1785-1851)

Yellow-Billed Magpie. *Stellars Jay*. *Ultramarine Jay*. *Clark's Crow*, (Pl. CCCLXII), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1837 paper, with full margins, framed.

26 1/8 x 21 7/8in

sheet 38 x 25 5/8in

\$5,000 - 6,000



34



35

AFTER JOHN JAMES AUDUBON (1785-1851)
Sharp-shinned Hawk (Pl. CCCLXXIV), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1837 paper, with full margins.
 19 5/8 x 14 3/4in
 sheet 38 x 25 1/2in

\$2,000 - 3,000

Provenance

Sotheby's sale 5054, June 16 & 17, 1983, lot 277.
 Acquired from the above by the present owner.

36

AFTER JOHN JAMES AUDUBON (1785-1851)
Hawk Owl (Pl. CCCLXXVIII), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1838 paper, with full margins.
 26 x 21 1/2in
 sheet 38 1/8 x 25 1/2in

\$1,000 - 1,500

Provenance

Sotheby's sale 5054, June 16 & 17, 1983, lot 253.
 Acquired from the above by the present owner.

37

AFTER JOHN JAMES AUDUBON (1785-1851)
*Nuttall's Starling. Yellow-headed Tropical. Bullock's Oriole (Pl. CCCLXXXVIII);
 MacGillivray's Finch (Pl. CCCLV)*, 1837

From the Havell edition of *The Birds of America*, handcolored engravings with aquatint and etching on J. Whatman 1837 papers, with margins. (2)
 19 1/4 x 12 1/4in; 19 1/2 x 12 3/8in
 sheet 38 x 25in; 38 x 25 1/4in

\$1,500 - 2,000



36



37



38



39



40

38

AFTER JOHN JAMES AUDUBON (1785-1851)

Lazuli Finch. Clay-coloured Finch. Oregon Snow Finch (Pl. CCCXCVIII), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1837 paper, with margins.

*19 1/2 x 12 1/4in
sheet 38 x 25 1/4in*

\$1,000 - 1,200

39

AFTER JOHN JAMES AUDUBON (1785-1851)

Californian Vulture (Pl. CCCCXXVI), 1838

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1838 paper, with margins, framed.

sheet 37 3/4 x 25 3/8in

\$10,000 - 12,000

40

AFTER JOHN JAMES AUDUBON (1785-1851)

Carolina Grey Squirrel (Pl. VII); Douglass Squirrel (Pl. XLVIII), 1843; 1844

From the Bowen edition of *Quadrupeds of North America*, handcolored engravings with aquatint and etching on wove papers, with margins, laid down. (2)

sheet 26 7/8 x 20in; 26 3/4 x 20 1/8in

\$1,000 - 1,500



41



42



43



44

Property of Another Owner

41

ERNST BARLACH (1870-1938)

Der Neue Tag (S. 294), 1932

Lithograph on Van Gelder Zonen laid paper, signed in pencil, from the edition of 150, with margins.

12 1/2 x 17 1/2in
sheet 17 x 21 5/8in

\$1,000 - 1,500

Property from the Estate of a Lady, Cambridge, Massachusetts

42

GUSTAVE BAUMANN (1881-1971)

Cherry Bloom (not in Acton), 1917

Woodcut in colors on cream Zanders Gladbach laid paper, signed in pencil, titled and numbered '32', from the edition of 100, with the artist's Swanli stamp, with margins.

9 5/8 x 11 1/4in
sheet 13 1/4 x 16in

\$4,000 - 6,000

43

GUSTAVE BAUMANN (1881-1971)

Rose Farm (not in Acton), c. 1917

Woodcut in colors on cream wove paper, signed in pencil and titled, from the edition of 100, with the artist's hand-in-heart stamp, with margins, laid down to board.

9 1/2 x 11 3/8in
sheet 12 7/8 x 13 7/8in

\$3,000 - 4,000

Property of Various Owners

44

GUSTAVE BAUMANN (1881-1971)

Cordova Plaza (not in Acton), 1943

Woodcut in colors on buff wove paper, signed in pencil and titled, from the edition of 200, published by The Woodcut Society, Cedar Rapids, Iowa, with full margins.

7 3/4 x 8in
sheet 13 1/4 x 11 5/8in

\$2,000 - 3,000

Bonhams is delighted to offer in its spring Prints & Multiples, and Impressionist & Modern sales property from various members of the Swarzenski family. The Swarzenski Family Collection has a distinguished history among the cultured society of connoisseurs that flourished in the German-speaking world between the two World Wars.

Georg Swarzenski was a collector, curator and tastemaker in Frankfurt. He was a close friend of Max Beckmann as illustrated by the number of his prints in the upcoming sale, including one of Frau Swarzenski (lot 45). In addition, the prints by Pablo Picasso and Edvard Munch are a testament to Swarzenski and his circle's visionary espousal of the avant-garde, which briefly made Frankfurt a center of collecting before it was swept away by the Nazi regime.

Swarzenski was director of the Städel from 1906, and was closely involved in bringing Impressionist, Post-Impressionist and Modernist works to Germany, both to his own museum collection and to the municipal Städtische Galerie, which he was instrumental in founding. Under his influence the Frankfurt museums acquired significant works by artists such as Monet, Cézanne, Picasso, Munch, Ensor and German Expressionists including members of Die Brücke.

During the war he continued as director of the Städel, a private institution over which the authorities had no jurisdiction. He finally left Germany in 1938, living first in Princeton where he lectured at the Institute for Advanced Studies before being offered a curatorship at the Museum of Fine Arts, Boston. He retired in 1956.

Georg Swarzenski's immediate family was intimately involved in the art world in Germany, Switzerland and America. His father-in-law Victor Mössinger was on the board of the Städel, and financed that institution's purchase of van Gogh's Portrait of Dr. Gachet in 1912. Swarzenski's son Hanns was also a museum curator, first in Germany and later at Princeton, the National Gallery of Art, Washington DC, and from 1956 to 1973 at the Museum of Fine Arts, Boston. Another son, Wolfgang, married Regula Gubler, daughter of the Swiss writer and collector Friedrich Traugott Gubler.



45

45

MAX BECKMANN (1884-1950)

Bildnis Frau Swarzenski (H. 310III; Ga. 279), 1924

Woodcut on laid paper with WJS Joysicray watermark, Hofmaier's third (final) state, signed in pencil, dated '17 Nov 24' and inscribed 'Frau Prof. Swarzenski (probedruck)', a trial proof aside from the edition of 20, 1925, with margins.

7 1/4 x 5 1/4in

sheet approx. 16 3/4 x 11 1/4in

\$3,000 - 5,000



46

46

MAX BECKMANN (1884-1950)

Selbst im Hotel, pl. 1, from *Berliner Reise* (H. 213A; Ga. 182), 1922

Lithograph on imitation Japan paper, signed in pencil, titled, dated '22' and inscribed 'Probedruck', a trial proof aside from the edition of 100, published/printed by I.B. Neumann, Berlin/C. Naumann's Druckerei, Frankfurt, with margins.

17 3/4 x 12 5/8in

sheet 23 1/4 x 18 1/8in

\$15,000 - 25,000



47

47

MAX BECKMANN (1884-1950)

Bordell in Hamburg (H. 52A; Ga. 33), 1912

Etching on Strathmore Japan paper, signed in pencil, dated '11' and inscribed 'Handdruck Probe'?, probably a trial proof aside from the edition of 30 on Strathmore Japan, published by I.B. Neumann, Berlin, with margins.

4 5/8 x 6 3/4in

sheet 9 3/8 x 12 1/4in

\$4,000 - 6,000

48

MAX BECKMANN (1884-1950)

Geheimrat Robert (H. 66Bc; Ga. 45), 1914

Drypoint on wove paper, signed in pencil and dated '14', from the edition of 30, published by Kunstverein Halle/Saale, with full margins.

10 5/8 x 8 1/4in

sheet 17 3/4 x 13in

\$1,500 - 2,500



48



49

49

MAX BECKMANN (1884-1950)

Selbstbildnis, pl. 1, from Die Hölle (H. 139IA; Ga. 113), 1918/1919
Lithograph on imitation Japan paper, Hofmaier's first state (of 3),
signed in pencil and numbered '2 von XI', from the edition of 11 before
the double-lined border, published/printed by I.B. Neumann, Berlin/C.
Naumann's Druckerei, Frankfurt, 1919, with full margins.

14 5/8 x 10 5/8in
sheet 16 1/2 x 12 3/8in

\$10,000 - 15,000



50

50

MAX BECKMANN (1884-1950)

Grosses Selbstbildnis (H. 153B; Ga. 124), 1919
Drypoint on wove paper, signed in pencil, from the edition of probably
50, published by I.B. Neumann, Berlin, 1920, with margins.

9 3/8 x 7 5/8in
sheet 17 1/4 x 13 7/8in

\$10,000 - 15,000



51

51

MAX BECKMANN (1884-1950)

Liebespaar II, pl. 5, from Gesichter (H. 126IIb; Ga. 97), 1918
 Drypoint on laid paper, Hofmaier's second (final) state, signed in pencil, from the steel-faced plate edition of 60 on laid paper, with the blindstamp of the publisher, Marées Gesellschaft, R. Piper & Co., Munich, 1919, with full margins.

8 5/8 x 10 1/4in
 sheet 11 3/4 x 14 5/8in

\$3,000 - 5,000

52

MAX BECKMANN (1884-1950)

Italienerin (H. 279A; Ga. 243), 1923
 Drypoint on wove paper, signed in black crayon and inscribed 'Probedruck', a trial proof before the editions of 10 on Japan and 25 on laid papers, published/printed by Verlag R. Piper & Co./Heinrich Wetteroth, Munich, with margins.

8 5/8 x 13 5/8in
 sheet 10 3/4 x 14 1/2in

\$5,000 - 7,000

53

MAX BECKMANN (1884-1950)

Modell (H. 35B; Ga. 22), 1911
 Lithograph on JW Zanders laid paper, signed in pencil, dated '11' and numbered 26/40, published by I.B. Neumann, Berlin, c. 1917, with margins.

13 1/4 x 10 1/2in
 sheet 17 1/2 x 14in

\$1,500 - 2,500



52



53



54



55

54

MAX BECKMANN (1884-1950)

Apokalypse (H. 330-341, 343-356; Ga. 287), 1941-42

The incomplete set, comprising 26 (of 27) lithographs on laid paper, some sheets printed with two images, proofs aside from the edition of 24, lacking H. 342, title, text, justification, and original boards, published by Bauersche Gießerei, Frankfurt, 1943, with margins, loose. (26)

sheets vary from 5 1/2 x 10 5/8in to 16 5/8 x 12 1/2in

\$8,000 - 10,000

55

PABLO PICASSO (1881-1973)

Le Saltimbanque au Repos, pl. X, from La Suite des Saltimbanques (B. 10; Ba. 12), 1905

Drypoint on Van Gelder paper, from the edition of 250 (there were also 27 or 29 copies on Japon), published by Ambroise Vollard, Paris, 1913, with wide margins.

4 3/4 x 3 1/2in

sheet 20 x 13in

\$2,500 - 3,500



56

56

PABLO PICASSO (1881-1973)

La Danse, pl. XV, from La Suite des Saltimbanques (B. 15; Ba. 18), 1905

Drypoint on Van Gelder paper, from the edition of 250 (there were also 27 or 29 copies on Japon), published by Ambroise Vollard, Paris, 1913, with wide margins.

7 1/4 x 9 1/8in

sheet 13 x 19 7/8in

\$2,000 - 3,000



58

57

EDVARD MUNCH (1863-1944)

Frauenbildnis (Sch. 477; Woll 644), 1920

Lithograph on cream wove paper, signed in pencil, numbered '38/5 No. 17' and inscribed 'Am Drukke Swarzenski?', printed by Nielsen, with margins.

15 1/4 x 10 3/8in

sheet 17 1/2 x 14 7/8in

\$2,500 - 3,500

58

EDVARD MUNCH (1863-1944)

The Sick Child I (Schiefler 59; Woll 72), 1896

Lithograph in black and yellow on fine China paper, the black stone in Woll's state C (of F), before the addition of the date to the signature in the stone, signed in pencil 'E Munch', printed by Auguste Clot, Paris, with margins.

16 5/8 x 22 1/2in

sheet 21 x 26in

\$20,000 - 30,000

Provenance

Collection of Dr. Oskar Reinhart (1885-1965), Winterthur, Switzerland. Gift to Friederich Traugott Gubler, Winterthur, Switzerland.

By descent to Regula (née Gubler) and Wolfgang Swarzenski, Berkeley, CA.

By descent to the present owner.



57



59

59

GEORGE BELLOWS (1882-1925)

Sunday, Going to Church 1897 (M. 73), 1921

Lithograph on *chine volant* paper, signed in pencil, from the edition of 54, with full margins, framed.

12 x 14 7/8in

sheet 13 7/8 x 17in

\$3,000 - 5,000



60

60

THOMAS HART BENTON (1889-1975)

Sunset (F. 43), 1941

Lithograph on wove paper, signed in pencil, from the edition of 204, published by Associated American Artists, New York, with margins, framed.

9 7/8 x 13 1/8in

sheet 12 5/8 x 17 1/4in

\$1,500 - 2,500



61

61

THOMAS HART BENTON (1889-1975)

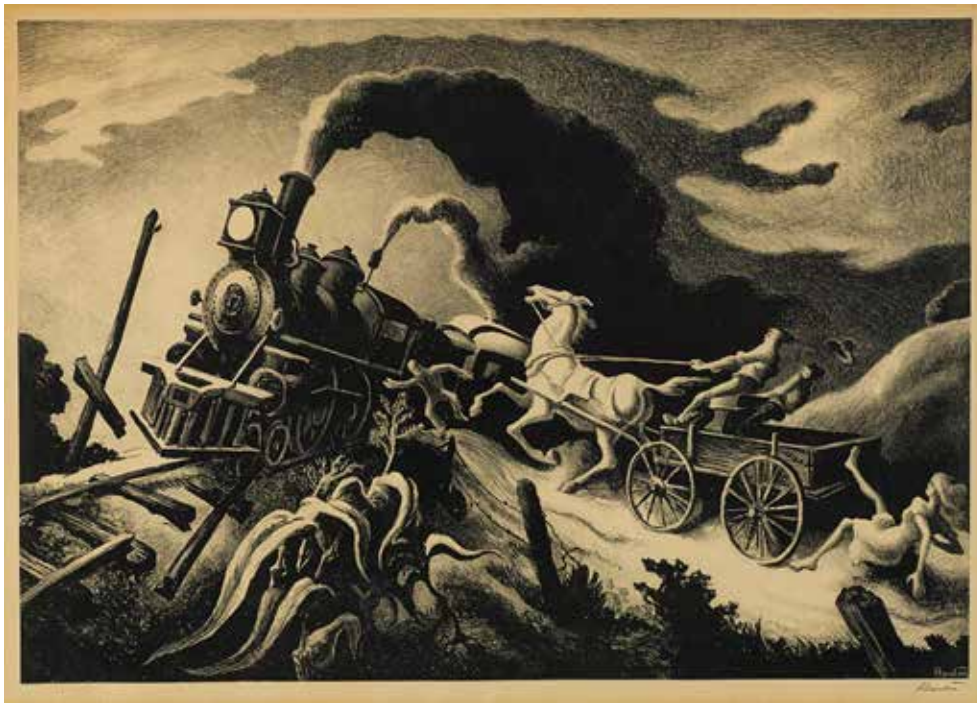
Old Man Reading (F. 44), 1941

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins.

10 x 12 3/16in

sheet 12 1/4 x 16 3/4in

\$1,800 - 2,200



62



63

62

THOMAS HART BENTON (1889-1975)

Wreck of the Ol' 97 (F. 63), 1944

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins, framed.

10 3/8 x 15in

sheet 12 1/4 x 16 7/8in

\$12,000 - 18,000

63

THOMAS HART BENTON (1889-1975)

Back from the Fields (F. 66), 1945

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins.

9 3/4 x 12 7/8in

sheet 11 1/8 x 14 3/8in

\$1,500 - 2,500



64

64

EDWARD BOREIN (1872-1945)

Select Images,

Ten etchings in brown or black on various papers, each signed in pencil, with margins, each framed. (10) sizes vary

\$10,000 - 15,000

Titles include:

Stay With It (G. 57)

Little Bucking Horse (G. 64) (2)

Sitting Pretty, No. 1 (G. 65)

Trail Boss (G. 85)

Point Riders (G. 92)

Trail Herd, No. 2 (G. 101)

Longhorns (G. 105)

Wild Cattle, No. 2 (G. 115)

The Maverick (G. 126)



65



67

**Property from the Estate of Calvin R. Vander Woude,
Sonoma, California**

65

GEORGES BRAQUE (1882-1963)

One plate, from Août (V. 135, p. 193), 1958
 Aquatint on Auvergne laid paper, signed in pencil and numbered
 49/70, published/printed by Louis Broder/Crommelynck and Dutrou,
 Paris, with wide margins.
 4 x 5 1/4in
 sheet 14 3/4 x 18 3/4in

\$1,000 - 1,500



66

Property of Various Owners

66

GEORGES BRAQUE (1882-1963)

La charrue (V. 150), 1960
 Lithograph in colors on japon nacré paper, signed in pencil and
 numbered 37/150 (there were also a few artist's proofs), published/
 printed by Maeght, Paris, with full margins.
 11 7/8 x 18 7/8in
 sheet 16 1/8 x 24 7/8in

\$1,500 - 2,000

67

GEORGES BRAQUE (1882-1963)

Le Canard (V. 160), 1961
 Lithograph in colors with embossing on Auvergne paper, signed in
 pencil and numbered 19/75, published/printed by Au Vent d'Arles/
 Guillard, Paris, with full margins.
 13 1/4 x 17 7/8in
 sheet 19 7/8 x 25 1/2in

\$3,000 - 5,000



68



69



70



71

68

GEORGES BRAQUE (1882-1963)

L'oiseau de sables, from *Braque Lithographe* (V. 188, p. 285), 1962
Lithograph in colors on wove paper, signed in pencil and annotated 'H.C.' (a *hors commerce* aside from the total edition of 125), published/printed by André Sauret, Monte Carlo/Mourlot, Paris, with margins.

12 x 9 1/2in
sheet 13 1/2 x 10 1/2in

\$2,000 - 3,000

69

GEORGES BRAQUE (1882-1963)

La Forêt, pl. 18, from *Lettera Amorosa* (V. 187, p. 37), 1963
Lithograph in colors on Arches paper, signed in pencil and numbered 9/75 (there were also 15 artist's proofs), published/printed by Edwin Engelberts, Geneva/Mourlot, Paris, with full margins, framed.

10 1/2 x 8 1/2in
sheet 15 x 11in

\$2,000 - 3,000

70

AFTER GEORGES BRAQUE (1882-1963)

La barque sur la grève (MA. 1040), 1955
Lithograph in colors on wove paper, signed in pencil and numbered 206/300, with the blindstamp of the publisher, Maeght, Paris, with full margins, framed.

12 x 28 3/4in
sheet 16 1/4 x 35 3/8in

\$2,000 - 3,000

71

AFTER GEORGES BRAQUE (1882-1963)

Nature morte aux citron, c. 1960
Collotype in colors on wove paper, signed in pencil and numbered 234/300 (there were also 30 artist's proofs), with the blindstamp of the publisher, Guy Spitzer, Paris, with margins, framed.

13 x 17 7/8in
sheet 18 5/8 x 22 3/8in

\$2,000 - 3,000



72

72

ELIZABETH CATLETT (1915-2012)

Figure, 1961

Bronze with green patina on wood base multiple, incised with initials 'EC', from the edition of unknown size.

height 14 1/4in

\$8,000 - 12,000

Provenance

Property from the Miller Family Collection.



73

73

ELIZABETH CATLETT (1915-2012)

Untitled, 1961

Bronze with brown patina on a wood base multiple, incised with initials 'EC', from the edition of unknown size.

height 11 1/2in

\$5,000 - 7,000

Provenance

Property from the Miller Family Collection.



74



75



76



77

**Property from the Estate of Sylvia and Eric Elsesser,
San Francisco**

74

MARC CHAGALL (1887-1985)

Bearded Man Seated with Violin under His Arm (M. 11), 1922-23
Lithograph on laid paper, signed in pencil and numbered 21/35 (there were also 2 artist's proofs), published by Paul Cassirer, Berlin, with full margins, framed.

Ex. Coll.: Eagle with text (not in Lugt).

6 1/2 x 9 5/8in
sheet 12 x 17 3/8in

\$2,500 - 3,500

75

MARC CHAGALL (1887-1985)

Man with Book (M. 15), 1922-23
Lithograph on laid paper, signed in pencil and numbered 46/100 (there were also 2 artist's proofs), published by Paul Cassirer, Berlin, with full margins, framed.

Ex. Coll.: Eagle with text (not in Lugt).

5 3/8 x 8 1/4in
sheet 10 1/2 x 13 7/8in

\$2,500 - 3,500

76

MARC CHAGALL (1887-1985)

Man with Hen (M. 22), 1922-23
Lithograph on laid paper, signed in pencil and numbered 10/35 (there were also a few artist's proofs), published by Paul Cassirer, Berlin, with full margins, framed.

Ex. Coll.: Eagle with text (not in Lugt).

7 5/8 x 4 7/8in
sheet 13 7/8 x 10 1/2in

\$2,500 - 3,500

77

MARC CHAGALL (1887-1985)

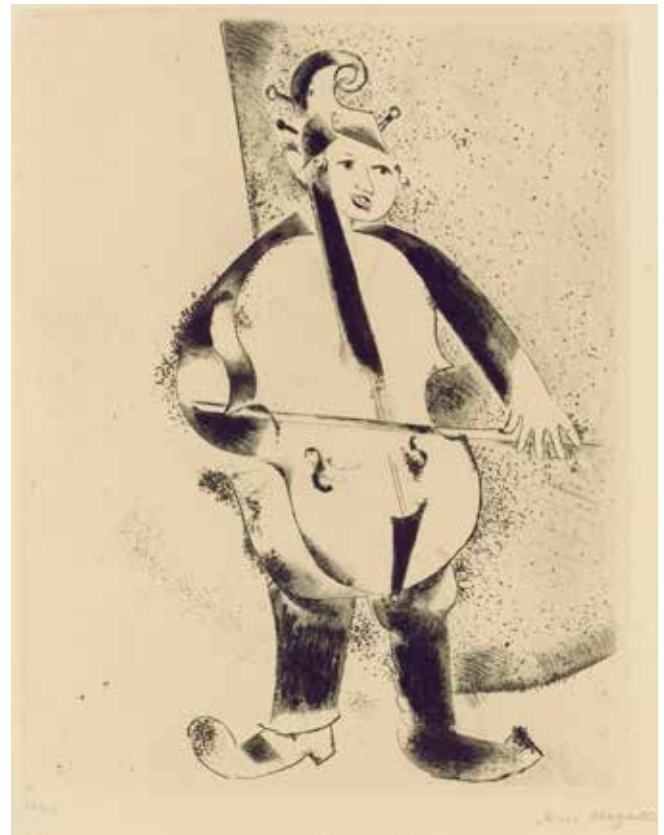
Der Talmudlehrer, pl. 9, from *Mein Leben* (K. 9; C. bk. 2), 1923
Etching and drypoint on laid paper, signed in pencil and numbered 41/110, published by Paul Cassirer, Berlin, with full margins, framed.

9 5/8 x 7 3/8in
sheet 17 3/8 x 13 7/8in

\$2,500 - 3,500



79



80



78

78

MARC CHAGALL (1887-1985)

Haus in Witebsk, pl. 11, from Mein Leben (K. 11; C. bk. 2), 1923
Etching and drypoint on laid paper, signed in pencil and numbered
34/110, published by Paul Cassirer, Berlin, with full margins, framed.
Ex. Coll.: Eagle with text (not in Lugt).
7 1/4 x 9 3/4in
sheet 13 3/4 x 17 1/4in

\$5,000 - 7,000

79

MARC CHAGALL (1887-1985)

An der Staffelei, pl. 18, from Mein Leben (K. 18; C. bk. 2), 1923
Etching and drypoint on laid paper, signed in pencil and numbered
38/110, published by Paul Cassirer, Berlin, with full margins, framed.
Ex. Coll.: Eagle with text (not in Lugt).
9 3/4 x 7 3/8in
sheet 17 5/8 x 14in

\$7,000 - 10,000

80

MARC CHAGALL (1887-1985)

Der Musiker, pl. 23, from Mein Leben (K. 23; C. bk. 2), 1923
Etching and drypoint on laid paper, signed in pencil and numbered
70/110, published by Paul Cassirer, Berlin, with full margins, framed.
Ex. Coll.: Eagle with text (not in Lugt).
10 7/8 x 8 1/2in
sheet 17 1/2 x 13 3/4in

\$3,000 - 5,000



81



82

81

MARC CHAGALL (1887-1985)

L'automobiliste, pl. 24, from *Mein Leben* (K. 24; C. bk. 2), 1923
 Etching and drypoint on laid paper, signed in pencil and numbered
 49/110, published by Paul Cassirer, Berlin, with full margins, framed.
 Ex. Coll.: Eagle with text (not in Lugt).
 8 1/8 x 7in
 sheet 13 7/8 x 11 5/8in

\$5,000 - 7,000

82

MARC CHAGALL (1887-1985)

Der Spaziergang I, pl. 26, from *Mein Leben* (K. 26; C. bk. 2), 1923
 Etching and drypoint on laid paper, signed in pencil and numbered
 103/110, published by Paul Cassirer, Berlin, with full margins, framed.
 9 3/4 x 7 3/8in
 sheet 17 3/4 x 14in

\$2,500 - 3,500

83

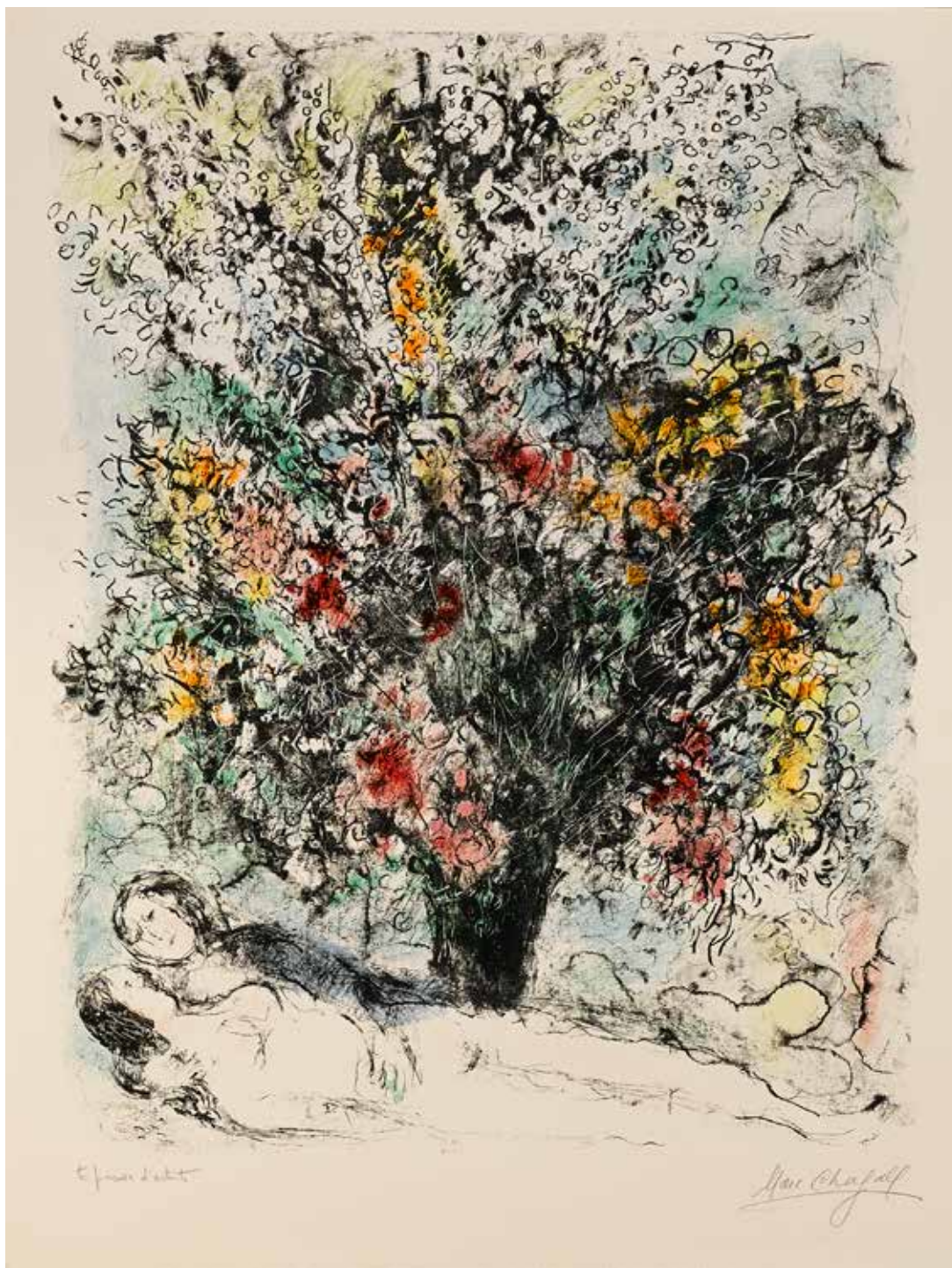
MARC CHAGALL (1887-1985)

L'acrobate au violon (K. 40), 1924
 Etching and drypoint in dark brown on wove paper, the third (final)
 state, not signed, from the edition of 150, published/printed by Volland/
 Louis Fort, with margins, framed.
 16 3/8 x 12 1/4in
 sheet 22 3/4 x 17 3/4in

\$2,000 - 3,000



83



Property of Various Owners

84

MARC CHAGALL (1887-1985)

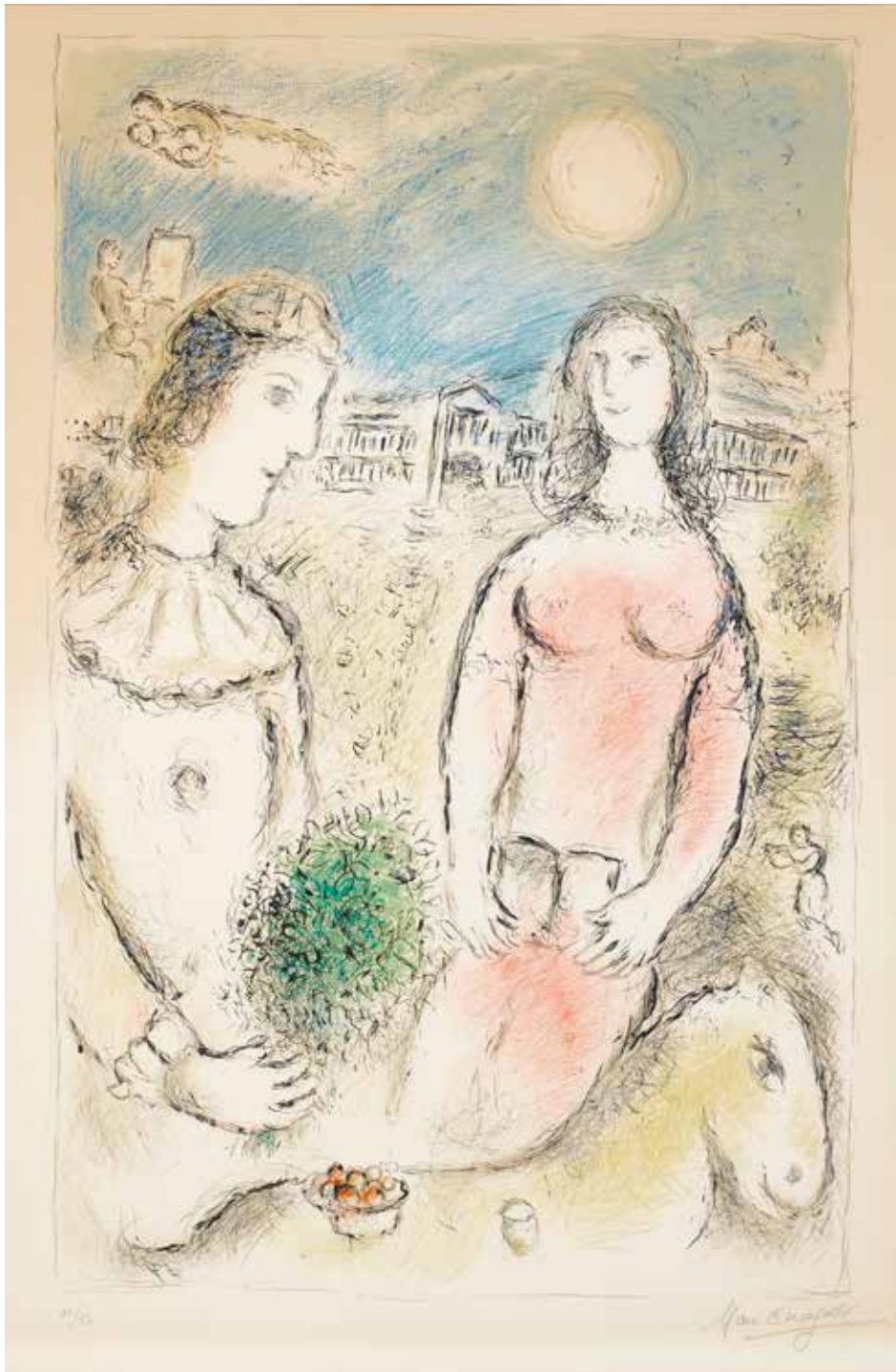
Multiflora (M. 724), 1974

Lithograph in colors on Arches paper, signed in pencil and annotated 'Épreuve d'artiste' (aside from the edition of 50), with full margins, framed.

31 1/2 x 23 1/2in

sheet 37 3/4 x 27in

\$20,000 - 25,000



85

MARC CHAGALL (1887-1985)

Couple at Dusk (M. 972), 1980

Lithograph in colors on Arches paper, signed in pencil and numbered
11/50, published by Maeght, Paris, with full margins, framed.

37 x 23 1/4in

sheet 46 x 29 7/8in

\$25,000 - 35,000



86



87



88

86

MARC CHAGALL (1887-1985)

A Midi, L'été, pl. 11, from Daphnis et Chloé (M. 318; C. bk. 46), 1961
Lithograph in colors on wove paper, from the unsigned edition of 250 (there was also a signed and numbered edition of 60), published/printed by Tériade/Mourlot, Paris, the full sheet, framed.
sheet 16 1/2 x 12 5/8in

\$3,000 - 5,000

87

MARC CHAGALL (1887-1985)

Banquet de Pan, pl. 23, from Daphnis et Chloé (M. 331; C. bk. 46), 1961
Lithograph in colors on wove paper, from the unsigned edition of 250 (there was also a signed and numbered edition of 60), published/printed by Tériade/Mourlot, Paris, the full sheet, framed.
sheet 16 1/2 x 12 5/8in

\$4,000 - 6,000

88

MARC CHAGALL (1887-1985)

The Little Window (M. 726), 1974
Lithograph in colors on Arches paper, signed in pencil and numbered 6/50 (there were also 12 artist's proofs), published by Maeght, Paris, with full margins, framed.
13 x 9 7/8in
sheet 21 1/2 x 16 1/8in

\$7,000 - 10,000



89

89

MARC CHAGALL (1887-1985)

Soleil au Cheval rouge (M. 945), 1979

Lithograph in colors on wove paper, signed in pencil and numbered 11/50, published by Maeght, Paris, with wide margins, colors fresh.
 12 x 16 1/2in
 sheet 18 x 23in

\$10,000 - 15,000

90

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

The Tribe of Asher, from *Twelve Maquettes of Stained Glass Windows for Jerusalem* (M. CS. 20), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered XXV/LXXV (aside from the edition of 200), printed by Mourlot, Paris, with full margins, framed.
 24 1/4 x 18 1/4in
 sheet 29 1/4 x 21in

\$6,000 - 8,000

91

AFTER MARC CHAGALL (1887-1985)

Le Cheval rouge, c. 1965

Collotype in colors on wove paper, signed in ink (faded) and numbered 235/300 (faded), with the blindstamp of the publisher, Guy Spitzer, Paris, with margins, framed.

17 1/8 x 21in
 sheet 19 3/4 x 23 7/8in

\$3,000 - 5,000



90



91



92

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

The Magic Flute (M. CS. 38), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered
88/200, with full margins, framed.

39 1/2 x 25 5/8in
sheet 40 x 26in

\$25,000 - 35,000



93



94



95



96

93

PIERRE BONNARD (1867-1947)

La Revue Blanche (B. 30; R./M. 32), 1894

Lithograph in colors on wove paper backed with linen, printed by Edward Ancourt, Paris, with margins, framed.

29 1/2 x 23in

sheet 31 1/2 x 24 3/8in

\$2,000 - 3,000

94

JULES CHÉRET (1836-1932)

Musée Grévin, Théâtre les Fantoches (B. 471), 1900

Lithographic poster in colors on wove paper backed with linen, a proof before the letters, printed by Chaix, Paris, with margins, framed.

46 x 32 1/2in

sheet 49 1/8 x 35in

\$2,000 - 3,000

95

JEAN COCTEAU (1889-1963)

Jean Cocteau: 25 Lithographies Originales, 1956-58

The complete portfolio, comprising 25 lithographs in colors on Arches paper, with the artist's inkstamp (not in Lugt), numbered 134/150 in pencil by Fernand Mourlot and annotated with plate number, with title page, colophon and text, published by A.C. Mazo, Paris, with full margins, contained in original maize linen-covered portfolio case.

album 26 3/4 x 20 1/2 x 1 1/2in

each sheet 25 1/2 x 19 5/8in

\$3,000 - 4,000

96

PAUL CADMUS (1904-1999)

Two Boys on a Beach #1, from *Twelve Etchings* (D. 42), 1938

Etching on wove paper, the second edition, printed in 1979, signed in pencil, titled, numbered 7/35 (there were also 10 artist's proofs) and annotated II, with the blindstamps of the publisher, The Print Cabinet of Ridgefield, Connecticut, with full margins, framed.

5 3/16 x 7 3/16in

sheet 18 1/8 x 14 1/2in

\$2,000 - 3,000



97



98



99



100

97

SALVADOR DALÍ (1904-1989)

San Francisco (M./L. 435-439a), 1970

The complete portfolio, comprising 5 drypoints with color lithography on Auvergne paper, each signed in pencil and numbered I/LXXV (there was also an edition of 150 in Arabic numerals), with colophon and text, published/printed by Werbungs-und Commerz Union Anstalt/Ateliers Rigal, with full margins, loose (as issued), contained in original black linen-covered portfolio.

album 27 1/2 x 21 x 1/2in

each sheet 26 x 20in

\$5,000 - 7,000

98

SALVADOR DALÍ (1904-1989)

The Song of Songs (M./L. 468-479c; F. 71-17), 1971

The complete portfolio, comprising 12 etchings in colors with stencil and gold dust on Arches paper, each signed in pencil, numbered 72 in pencil on colophon (from the edition of 250 on Arches), with title page, frontispiece and text, published/printed by Leon Amel, New York/Jacques David, France, with full margins, folded and loose (as issued), contained in original blue cloth-covered boards with title in green on leather spine and slipcase with bronze medallion.

album 23 1/2 x 16 x 1 3/4in

\$10,000 - 15,000

99

SALVADOR DALÍ (1904-1989)

Lincoln in Dalívision; Dalí's Inferno
(not in M./L.; M./L. 1542; F. 77-1; 78-5),
1977; 1978

Lithographs in colors on Arches paper, each
signed in pencil and numbered 'E 27/350'
(total edition 1240) and 127/250 (total edition
720), respectively, with full margins, *Dalí's
Inferno* contained in original blue portfolio. (2)
24 3/8 x 17 1/4in; 22 7/8 x 17in
sheet 29 3/4 x 22in; 29 1/2 x 21 3/8in

\$2,000 - 3,000

100

SALVADOR DALÍ (1904-1989)

*The Resurrection; The Immaculate
Conception* (M./L. 1569-70; F. 79-11; 79-12),
1979

Lithographs in colors on Arches paper, each
signed in pencil and numbered 36/250 (the
total edition was 720 and 845, respectively),
with justification numbered 36/250 in
pencil, published by Gala Publishers, Los
Angeles, with the Dalart N.V. copyright 1979
blindstamps, with full margins, contained in
original portfolios. (2)
each 23 x 16in
each sheet 29 5/8 x 21 1/2in

\$2,000 - 3,000

101

STUART DAVIS (1892-1964)

Study for a Drawing (C. 25), c. 1955
Screenprint in colors on wove paper, signed
in pencil and numbered 23/100, with margins,
framed.

7 3/8 x 7 3/4in
sheet 12 x 14in

\$5,000 - 7,000

Property from the Peter J. Fernald Trust

102

SONIA DELAUNAY (1885-1979)

Untitled, c. 1970
Lithograph in colors on Arches paper, signed
in pencil and numbered 3/100, with full
margins, framed.

21 x 22in
sheet 29 3/4 x 24 3/4in

\$1,000 - 1,500



101



102



103



105

Property of Various Owners

103

ANDRÉ DERAIN (1880-1954)

Bouquet de Fleurs dans un Vase (A. 117), 1945-48

Woodcut in colors inked à la poupée on tan wove paper, signed in ink (faded) and numbered in pencil 77/100, with margins, framed.

11 x 6 3/4in

sheet 12 3/4 x 8 1/2in

\$2,500 - 3,000



104



106

104

LYONEL FEININGER (1871-1956)

Off the Coast (L. 14), 1951

Lithograph on Rives paper, first state (of 2), with 'The Print Club of Cleveland' (Lugt 2049b) inkstamp, verso, with full margins.

9 x 14 1/2in

sheet 13 x 19in

\$1,500 - 2,000



107

Property from the Estate of Patricia Anawalt, Brentwood, California

105

FRANCES HAMMELL GEARHART (1869-1958)

High Skies (PMCA, p. 108), 1922

Woodcut in colors on Japanese paper, signed in pencil and titled, with margins, framed.

8 3/4 x 9in

sheet 12 3/8 x 11 1/4in

\$1,200 - 1,600

Property of Various Owners

106

ALBERTO GIACOMETTI (1901-1966)

Frontispiece, from Bibliographie des oeuvres de René Char de 1928 à 1963 (L. 176), 1964

Etching on wove paper, signed in pencil and numbered 41/50 (Lust erroneously calls for an edition of 100), printed on the right side of a folded double page (as issued), with full margins, framed.

5 7/8 x 3 7/8in

sheet 9 3/4 x 13in

\$3,000 - 5,000

107

CLAUDE FLIGHT (1881-1955)

Swing-Boats (CF. 5), 1921

Linocut in colors on thin tracing paper tipped to black-brown paper support, as issued, signed in pencil and numbered 23/50, the full sheet, framed.

sheet 10 x 13 1/4in

\$10,000 - 15,000



108

EDWARD HOPPER (1882-1967)

East Side Interior (L. 85; Z. 8), 1922

Etching on wove paper with partial watermark, signed in pencil, numbered in blue pencil '12', titled and inscribed '\$30 Edward Hopper, 3 Wash Square, New York', with full margins, framed.

7 7/8 x 9 7/8in

sheet 13 1/4 x 16 3/4in

\$40,000 - 60,000



109

Property from the Estate of Sylvia and Eric Elsesser, San Francisco

109

YOZO HAMAGUCHI (1909-2000)

Brushes and Melon (M. 40), 1955

Mezzotint on wove paper, signed in pencil and numbered 15/50, with margins.

11 3/4 x 11 5/8in

sheet 17 3/4 x 15in

\$1,500 - 2,500

Property of Various Owners

110

KÄTHE KOLLWITZ (1867-1945)

Tod, Frau und Kind (K. 113/XI; Kn. 108/XIa/b), 1910

Etching, drypoint and sandpaper in brown on copperplate paper, Knesbeck's eleventh a or b state (of 15), signed in pencil and inscribed 'Unvollendete Arbeit,' with the signature of the printer, Otto Felsing, with wide margins, framed.

16 x 16in

sheet 26 3/4 x 21 7/8in

\$5,000 - 7,000

111

WIFREDO LAM (1902-1982)

Pleni Luna (TR. 7409-18), 1974

The complete portfolio, comprising 10 lithographs in colors on Arches paper, each signed in pencil and numbered 37/262, with title page, text and justification, published by A.H. Grafik, Stockholm, the full sheets, contained in original royal blue cloth-covered portfolio box.

album 27 x 20 3/4 x 3/4in

each sheet 25 1/2 x 19 1/2in

\$4,000 - 6,000



110



111



112

112

PAUL LANDACRE (1893-1963)

Chapter Headings-Green Mansions, c. 1933

Woodcut on Japanese paper, signed in pencil and titled, with margins, framed.

10 7/8 x 6in

sheet 14 1/2 x 10 1/2in

\$2,000 - 3,000

113

PAUL LANDACRE (1893-1963)

Coachella Valley (L. of C. 2), 1935-36

Wood engraving on China paper, signed in pencil, titled and numbered 58/60 (there was also a second edition of 150), with margins.

6 x 12 1/8in

sheet 10 1/2 x 15 3/4in

\$2,000 - 3,000



113



114

114

PAUL LANDACRE (1893-1963)

Black Stallion, 1940

Woodcut on wove paper, an unsigned proof aside from the edition of 200, with full margins, framed.

6 x 7in

sheet 8 x 10 1/2in

\$1,000 - 1,500



115



117

115

PAUL LANDACRE (1893-1963)

Sleeping Miner, 1941

Woodcut on laid paper, signed in pencil and dated, with red petrel cypher inkstamp, with margins, framed.

2 3/4 x 3 1/2in

sheet 5 1/4 x 7 1/4in

\$1,500 - 2,000

Property of a West Coast Collector

116

AFTER RENÉ MAGRITTE (1898-1967)

Le fils de l'homme, 1973

Lithograph in colors on Arches paper, signed in pencil by the artist's widow, Georgette Magritte, titled, inscribed and annotated 'EA' (a proof aside from the edition of 150), with the blindstamp of the publisher, Moulot, Paris, with full margins.

30 5/8 x 23 1/2in

sheet 35 1/4 x 26 3/8in

\$2,000 - 3,000



116

Property of Various Owners

117

JOHN MARIN (1870-1953)

Downtown New York, The El (Z. 134), 1921

Etching on wove paper, signed in pencil, from the edition of unknown size, with full margins.

6 7/8 x 8 3/4in

sheet 11 1/4 x 14 1/8in

\$2,000 - 3,000



118

118

HENRI MATISSE (1869-1954)

Jeune Fille assise au Bouquet de Fleurs (D. 438; F. 397), 1923
Lithograph on *Japon* paper, signed in pencil and numbered 27/60
(there were also 10 artist's proofs), with margins, framed.

10 5/8 x 7 1/2in
sheet 17 1/8 x 11in

\$15,000 - 25,000



119

119

HENRI MATISSE (1869-1954)

Etude pour la Vierge 'tête voilée' (D. 640), 1950-51
Lithograph on *annam appliqué* with wove support, signed in pencil
and numbered 136/200 (there were also 15 artist's proofs), with
margins, framed.

11 x 9in
sheet 19 3/4 x 14 7/8in

\$8,000 - 12,000



120

120

MCKENNEY & HALL (AMERICAN)

Selected Plates, from The History of the Indian Tribes of North American, 1836-44

A group of 30 lithographs with handcoloring and touches of gum arabic on wove paper, each with title, some with publisher's and printer's credits, published/printed by F.W. Greenough and E.C. Biddle/J.T. Bowen, with margins.

each sheet approx. 19 x 12 3/4in

\$3,000 - 5,000

121

JEAN-FRANÇOIS MILLET (1814-1875)

Paysan rentrant du Fumier (D., M. 11), 1855

Etching in brown on laid paper, the fourth (final) state, signed in plate, with margins, framed.

6 3/8 x 5 1/4in

sheet 8 7/8 x 7 1/4in

\$1,000 - 1,500

122

JEAN-FRANÇOIS MILLET (1814-1875)

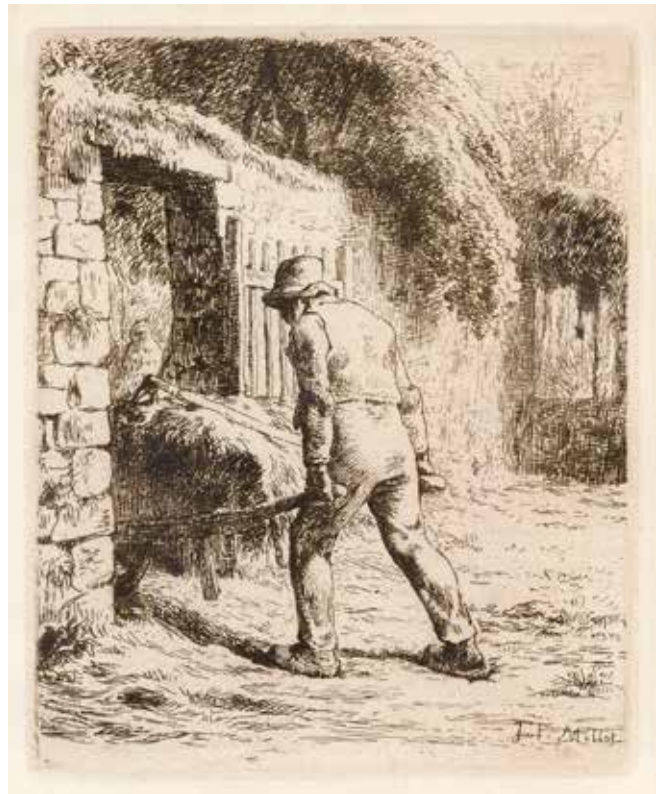
La Baratteuse (D., M. 10), 1855-56

Etching on Japanese paper, the third (final) state, signed in the plate, with margins, framed.

7 x 4 5/8in

sheet 9 1/4 x 6 1/4in

\$1,000 - 1,500



121



122



123



124



125

Property from a Private Collection, New York

123

JOAN MIRÓ (1893-1983)

Series I, red and green (M. 278), 1961

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 25/30, published/printed by Maeght, Paris, with full margins, framed.

23 1/2 x 39in

sheet 26 1/8 x 39 3/4in

\$2,000 - 3,000

Property of Various Owners

124

JOAN MIRÓ (1893-1983)

Ouvrage du vent II (D. 343), 1962

Aquatint in colors on Rives paper, signed in pencil and numbered 26/75, published/printed by Maeght, Paris, with full margins, framed.

8 5/8 x 23in

sheet 20 1/2 x 31 3/4in

\$3,000 - 5,000

125

JOAN MIRÓ (1893-1983)

Soleil et vent (D. 345), 1962

Aquatint in colors on Rives paper, signed in pencil and numbered 16/75, published/printed by Maeght, Paris, with full margins, framed.

23 x 8 5/8in

sheet 31 3/4 x 20 5/8in

\$3,000 - 4,000



126

Property from the Estate of Calvin R. Vander Woude, Sonoma, California

126

JOAN MIRÓ (1893-1983)

Préparatifs d'oiseaux IV (D. 368), 1963

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 38/75, published/printed by Maeght, Paris, the full sheet, framed.
sheet 19 x 22 3/4in

\$4,000 - 6,000

Property of Various Owners

127

JOAN MIRÓ (1893-1983)

Dans la rivière basse, from Hai-ku (M. 556; C. bk. 118), 1967

Lithograph in colors on wove paper, signed in pencil and numbered 43/100, with letterpress title on verso, published/printed Maeght, Paris, with margins, framed.

10 1/4 x 7 1/2in

sheet 12 1/4 x 9in

\$1,500 - 2,000

128

JOAN MIRÓ (1893-1983)

The Teaser-Red (M. 613), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and annotated 'HC' (a hors commerce aside from the edition of 75), with 'P.I.B.' blindstamp, published/printed by Maeght, Paris, the full sheet.
sheet 33 7/8 x 23 3/4in

\$3,000 - 4,000



127



128



129

JOAN MIRÓ (1893-1983)

Le Penseur puissant (D. 514), 1969

Aquatint, etching, drypoint and carborundum in colors on wove paper, signed in pencil and annotated 'HC' (a *hors commerce* aside from the edition of 75), published/printed by Maeght/Morsang, Paris, the full sheet, framed.

sheet 41 1/2 x 26 3/4in

\$18,000 - 25,000



130

130

JOAN MIRÓ (1893-1983)

La Longue et L'évaporée (D. 585), 1973

Aquatint and etching in colors on wove paper with Maeght watermark, signed in pencil and numbered 25/50, published/printed by Maeght/Morsang, Paris, with full margins.

24 1/2 x 20 1/2in

sheet 36 x 24 5/8in

\$5,000 - 7,000

131

JOAN MIRÓ (1893-1983)

Plate VII, from Les Saltimbanques (D. 723), 1975

Etching on wove paper, signed in pencil and numbered 17/30, published/printed by Maeght/Morsang, Paris, with full margins, framed.

6 5/8 x 4 3/8in

sheet 19 3/4 x 13in

\$1,000 - 1,500

132

JOAN MIRÓ (1893-1983)

Arlequin Crépusculaire (D. 738), 1975

Etching and aquatint in colors on wove paper with Maeght watermark, signed in pencil and numbered 6/50, published/printed by Maeght/Morsang, Paris, with full margins, framed.

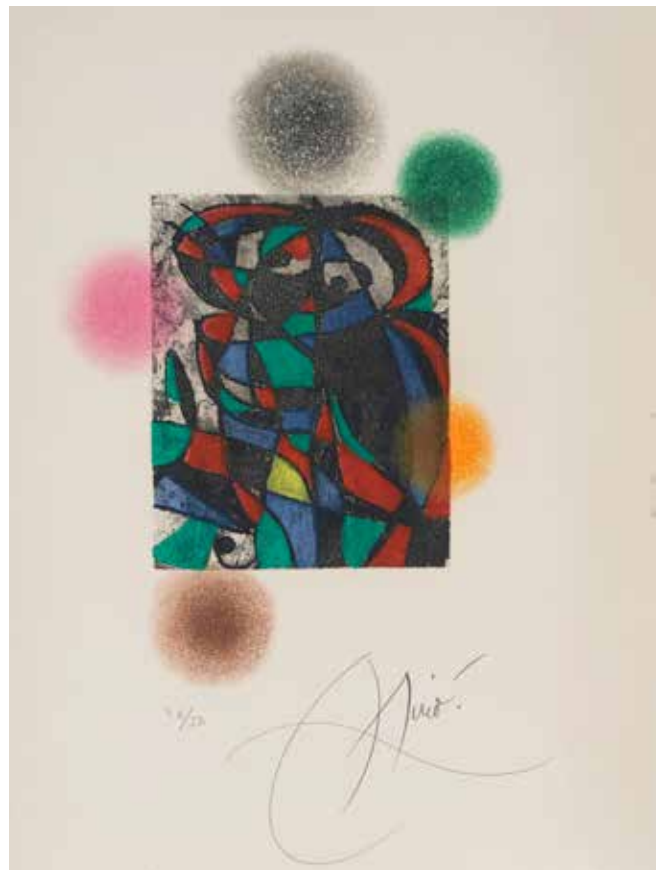
11 1/2 x 8in

sheet 19 7/8 x 13in

\$4,000 - 6,000



131



132



133



134

133

ALPHONSE MUCHA (1860-1939)

Salon des Cent (R./W. 12), 1897

Lithograph in colors on presumably vellum paper, signed in ink and numbered '23', from the deluxe edition on vellum or Japan of approximately 50, printed by Champenois, Paris, with margins, laid down to board.

24 3/8 x 16 1/4in
sheet 25 x 16 7/8in

\$10,000 - 15,000

134

PABLO PICASSO (1881-1973)

Colombe Volant (à l'Arc-en-ciel) (B. 712; M. 214), 1952

Lithograph in colors on Arches paper, signed in pencil and numbered 172/200 (the total edition was 238), with full margins, framed.

19 3/4 x 25 1/2in
sheet 21 1/2 x 30in

\$3,000 - 4,000

135

PABLO PICASSO (1881-1973)

A Los Toros avec Picasso by Jaime Sabartés (B. 1014-47; C. bk. 113), 1961

The book, comprising 4 transfer lithographs (B. 1017, in colors) on wove paper and 109 reproduction lithographs on smooth paper, from an edition of unknown size, with title page, colophon and text in German, published/printed by André Sauret, Monte-Carlo/Mourlot, Paris, with full margins, bound (as issued), contained in original gray cloth-covered boards and red paper-covered slipcase.

album 13 1/8 x 10 1/4 x 1 1/8in

\$3,000 - 4,000



135

136

PABLO PICASSO (1881-1973)

Le Repos du Sculpteur devant le Petit Torse, pl. 53, from *La Suite Vollard* (B. 162; Ba. 315), 1933

Etching on Montval paper with Vollard watermark, signed in pencil, from edition of 250 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, 1939, with margins, framed.

7 5/8 x 10 1/2in

sheet 13 1/4 x 17 1/2in

\$7,000 - 10,000



136

137

PABLO PICASSO (1881-1973)

Femme nue assise et trois têtes barbues, pl. 25, from *La Suite Vollard* (B. 216; Ba. 416), 1934

Etching and aquatint on Montval paper with Vollard watermark, signed in pencil, from the edition of 250 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, 1939, with margins, framed.

5 1/8 x 7in

sheet 13 1/4 x 17 1/2in

\$7,000 - 9,000



137

138

PABLO PICASSO (1881-1973)

Le Pichet noir et la tête de mort (B. 395; M. 35), 1946

Lithograph on wove paper, signed in pencil and numbered 31/50 (Mourlot calls for 18 artist's proofs), with 'Made in France' inkstamp on sheet verso, published/printed by Galerie Louise Leiris/Mourlot, Paris, with narrow upper margin.

12 5/8 x 17 3/8in

sheet 13 x 17 3/8in

\$4,000 - 6,000



138



139



140



141

139

PABLO PICASSO (1881-1973)

L'Atelier de Cannes (B. 778; M. 267), 1955

Lithograph in colors on Arches paper, signed in pencil and numbered 28/50 (there were also 5 artist's proofs, with full margins, framed).

19 3/4 x 14 5/8in
sheet 26 x 19 3/4in

\$5,000 - 7,000

140

PABLO PICASSO (1881-1973)

Le Vieux Roi (B. 869; M. 317), 1959

Lithograph on Arches paper with Mourlot watermark, with red stamped signature, from the unsigned edition of 1000 (there was also a signed and numbered edition of 200), with full margins, framed.

25 1/2 x 19 1/2in
sheet 26 1/4 X 20 1/4in

\$1,200 - 1,800

141

PABLO PICASSO (1881-1973)

Diurnes (B. 1062; Ba. 1276), 1962

Linocut in colors on Arches paper, signed in pencil and annotated 'H.C.' (a *hors commerce* aside from the edition on 100), published/printed by Berggruen, Paris/Arnéra, Vallauris, with margins, framed.

15 3/8 x 11 3/4in
sheet 21 1/2 x 17in

\$12,000 - 18,000



142

142

PABLO PICASSO (1881-1973)

Fumeur (B. 1173; Ba. 1173), 1964

Aquatint and etching on Richard de Bas laid paper, signed in pencil and numbered 22/50 (there were also 15 artist's proofs), printed by Crommelynck, Paris, with full margins, framed.

16 1/4 x 12 3/8in

sheet 22 1/2 x 16 1/4in

\$5,000 - 7,000

Property from Roger Wilson MD, Laguna Hills, California

143

PABLO PICASSO (1881-1973)

Portrait-Charge d'un Personnage, en Larmes, Pl. 194, from Séries 347 (B. 1674; Ba. 1690), 1968

Etching on wove paper, signed in pencil and numbered 21/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed.

8 1/8 x 5 7/8in

sheet 13 5/8 x 11 1/8in

\$4,000 - 6,000

Property of Various Owners

144

PABLO PICASSO (1881-1973)

Deux Femmes, une en Raccourci et un Peplée sur elle-memê, pl. 141, from Series 156 (B. 1995; Ba. 2005), 1971

Etching on wove paper, with artist's stamped signature and numbered in pencil 40/50 (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, with margins, framed.

14 3/8 x 19 3/8in

sheet 19 3/4 x 25 5/8in

\$3,000 - 5,000



144



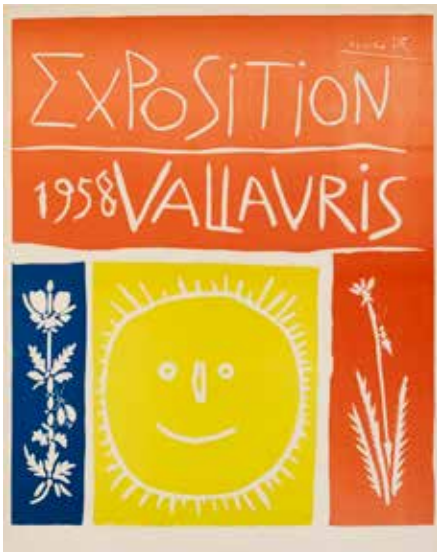
143



145



146



147



148

145

PABLO PICASSO (1881-1973)

Vallauris 1956 Exposition (B. 1271; Ba. 1042; Cz. 19), 1956
 Linocut in colors on Arches paper, signed in blue crayon, from the edition of 200, printed by Arnéra, Vallauris, with trimmed margins, framed.

26 x 21 1/4in

sheet 31 x 24 1/8in

\$4,000 - 6,000

146

PABLO PICASSO (1881-1973)

Affiche Exposition de Céramiques (B. 1281; M. 314; Cz. 32), 1958
 Lithograph in color on wove paper, signed in blue pencil, from the edition of 500, published/printed by Maison de la Pensée Française/Mourlot, Paris, with full margins.

23 1/4 x 16 1/2in

sheet 25 1/4 x 18 3/4in

\$2,000 - 3,000

147

PABLO PICASSO (1881-1973)

Exposition 1958 Vallauris (B. 1284; Ba. 1050; Cz. 27), 1958
 Linocut in colors on Arches paper, signed in orange crayon (faded) and numbered 128/175 (there were also 25 artist's proofs), with margins, framed.

25 x 21in

sheet 39 x 25 5/8in

\$7,000 - 9,000

148

PABLO PICASSO (1881-1973)

Toros en Vallauris (B. 1291; Ba. 1269; Cz. 36), 1960
 Linocut in colors on Arches paper, signed in pencil and numbered 126/185 (the total edition was 422), published/printed by Arnéra, Vallauris, with full margins, framed.

25 1/8 x 20 3/4in

sheet 29 3/4 x 24 5/8in

\$4,000 - 6,000



149

149

PABLO PICASSO (1881-1973)

Affiche, Avril (B. 1293; M. 339; Cz. 45), 1961

Lithograph in colors on Rives paper, signed in pencil and numbered 31/50 (the total edition was 300), printed by Foto-Repro, Barcelona, with full margins.

24 3/4 x 18 1/8in

sheet 29 5/8 x 20 1/2in

\$2,000 - 3,000

150

PABLO PICASSO (1881-1973)

60 Years of Graphic Works (B. 1302; M. 406), 1966

Lithograph in colors on wove paper, signed in pencil and numbered 91/100 (aside from the poster edition of 2000), published for the Los Angeles County Museum of Art, with full margins.

23 x 18in

sheet 29 1/2 x 22in

\$2,500 - 3,500

151

PABLO PICASSO (1881-1973)

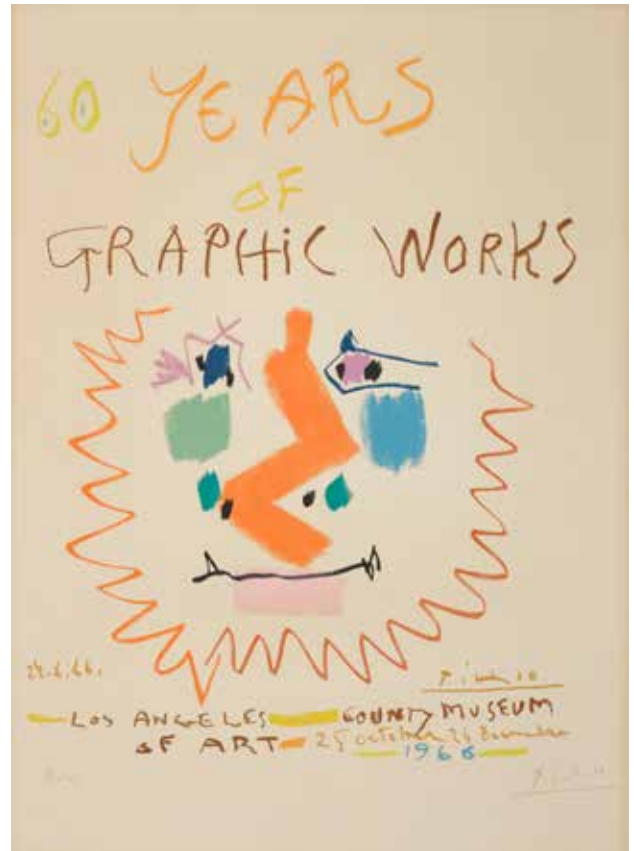
Peinture et Lumière Xème Anniversaire (B. 1850; Ba. 1353; Cz. 51), 1964

Linocut in colors on Arches paper, signed in green crayon and numbered 67/185, printed by Arnéra, Vallauris, with full margins, framed.

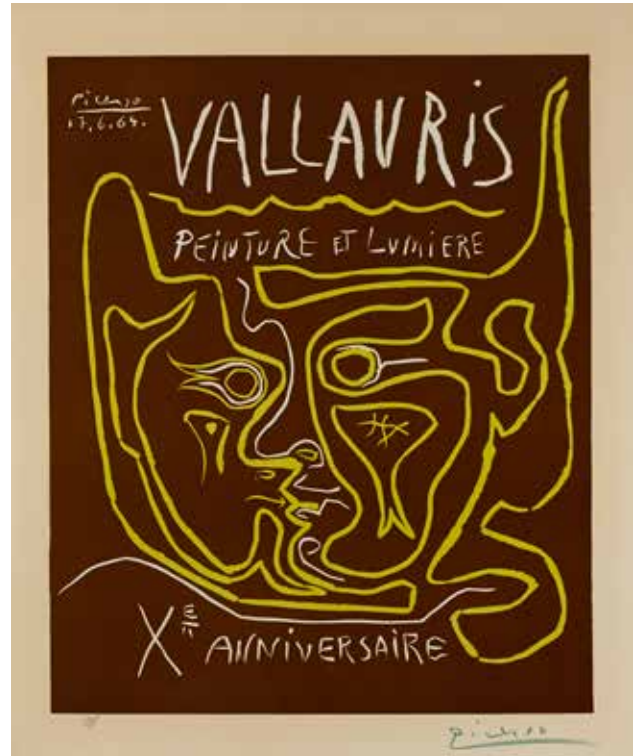
25 1/4 x 20 7/8in

sheet 29 5/8 x 24 1/2in

\$2,000 - 3,000



150



151



152



153



154



157



156



155

Property from the Estate of Calvin R. Vander Woude, Sonoma, California

152

PABLO PICASSO (1881-1973)

Four polychrome fishes (A.R. 31), 1947

Glazed white earthenware rectangular platter, painted in red, blue, yellow and pink, numbered 21/200, inscribed '1111', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

12 1/4 x 14 3/4 x 1 3/4in

\$5,000 - 8,000

Property of Various Owners

153

PABLO PICASSO (1881-1973)

Flower women (A.R. 50), 1948

Partially glazed white earthenware turned pitcher, painted in pink, red, black and blue, numbered 68/175, inscribed 'Edition Picasso' and 'R-152', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 13 1/4in

\$8,000 - 12,000

154

PABLO PICASSO (1881-1973)

Mat dove (A.R. 77), 1948

Partially glazed white earthenware rectangular platter, painted in red, yellow and black, from the edition of 450, with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

12 1/4 x 15 x 1 1/2in

\$4,000 - 6,000

155

PABLO PICASSO (1881-1973)

Four enlaced profiles (A.R. 84), 1949

Glazed white earthenware round plate, painted blue and black, from the edition of 35, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso.'

diameter 10in

\$6,000 - 8,000

156

PABLO PICASSO (1881-1973)

Toros (A.R. 161), 1952

Partially glazed white earthenware turned plate, painted in blue, green and black, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

diameter 8in

\$2,500 - 3,500

157

PABLO PICASSO (1881-1973)

Bird with tuft (A.R. 173), 1952

Partially glazed white earthenware turned dish, painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

diameter 6 1/8in

\$1,500 - 2,500



164



162



160



158



161



163



159

158

PABLO PICASSO (1881-1973)

Head pitcher (A.R. 221), 1953

Partially glazed white earthenware turner pitcher, painted in black, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 5in

\$2,500 - 3,500

159

PABLO PICASSO (1881-1973)

Four dancers (A.R. 313), 1956

Partially glazed earthenware convex wall plaque, painted in black and white, from an edition of 450, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 10 1/4in

\$3,000 - 5,000

160

PABLO PICASSO (1881-1973)

Two dancers (A.R. 380), 1956

Partially glazed white earthenware square plate, painted in ivory and brown, from the edition of 450, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

10 x 10in

\$2,000 - 3,000

161

PABLO PICASSO (1881-1973)

Dancers (A.R. 388), 1956

Partially glazed white earthenware small convex wall plaque, painted in brown and ivory, from the edition of 500, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 7 1/2in

\$2,500 - 3,500

162

PABLO PICASSO (1881-1973)

Mat wood-owl (A.R. 405), 1958

Partially glazed white earthenware turned vase, painted in red and black, numbered 153/200, inscribed 'Edition Picasso,' with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 10 3/4in

\$10,000 - 15,000

163

PABLO PICASSO (1881-1973)

Face no. 130 (A.R. 479), 1963

Glazed white earthenware round plate, painted in black, green, blue, yellow and red, numbered 235/500, inscribed 'No. 130 Edition Picasso Madoura'.

diameter 10in

\$5,000 - 7,000

164

PABLO PICASSO (1881-1973)

Face with circles (A.R. 612), 1969

Partially glazed white earthenware turned pitcher, painted in green, red, blue and white, numbered 228/500, inscribed 'Edition Picasso Madoura' and 'R-140', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 11 1/4in

\$5,000 - 7,000



166



167



165

165

AFTER PABLO PICASSO (1881-1973)

Nature morte a l'aubergine (Cz. 74), 1953

Lithograph in colors on Arches paper with partial watermark, signed in pencil and numbered 30/100 (aside from the edition of 1000 with letters), published/printed by Musée de Lyon/Mourlot, Paris, with margins, framed.

14 1/2 x 19in

sheet 18 x 21in

\$9,000 - 12,000

166

AFTER PABLO PICASSO (1881-1973)

The Clown, c. 1961

Offset lithograph in colors on Arches paper, signed in pencil and numbered 48/200, the full sheet.

sheet 25 3/4 x 20 1/4in

\$2,500 - 3,000

167

AFTER PABLO PICASSO (1881-1973)

Côte D'Azur (Cz. 177), 1962

Lithograph in colors on wove paper, with complimentary signature, from the edition of 1500, published/printed by the French Government/Mourlot, Paris, with margins, framed.

30 5/8 x 25in

sheet 39 1/4 x 26in

\$1,500 - 2,000



168

168

AFTER PABLO PICASSO (1881-1973)

Arlequin, from Barcelona Suite (Cz. 230), 1966

Offset lithograph in colors on Arches paper, signed in pencil and numbered XXXII/LX (aside from the poster edition of 20,000), with the blindstamp of the publisher, Museo Picasso, Barcelona, with full margins, framed.

22 3/4 x 17 1/4in

sheet 29 3/4 x 21 3/4in

\$5,000 - 7,000

169

AFTER PABLO PICASSO (1881-1973)

Mère et enfant au fichu, from Barcelona Suite (Cz. 231), 1966

Offset lithograph in colors on wove paper, signed in pencil and numbered 44/60 (aside from the poster edition of 20000), with the blindstamp of the publisher, Museo Picasso, Barcelona, with full margins.

18 x 16 1/8in

sheet 29 3/4 x 21 3/4in

\$3,000 - 5,000

170

AFTER PABLO PICASSO (1881-1973)

La Danseuse Naine, from Barcelona Suite (Cz. 234), 1966

Offset lithograph in colors on Arches paper, signed in pencil and numbered 46/60 (aside from poster edition of 20000), with the blindstamp of the publisher, Museo Picasso, Barcelona, with full margins, framed.

22 1/2 x 12 1/2in

sheet 29 5/8 x 21 5/8in

\$3,000 - 5,000



169



170



171



172



173

171

AFTER PABLO PICASSO (1881-1973)

L'Homme à la Fraise (Poster Edition); *Hibou, Verre et Fleur* (Galerie 65, Cannes); *Affiches Originales des Maîtres de l'École de Paris* (B. 1148; 1272; not in Bloch; Cz. 448; 21; 35), 1973; 1956; 1959
Lithographs in colors on wove papers, first signed in pencil, dated and inscribed by the publisher, Henri Deschamps, second and third with complimentary signatures in red crayon, first and second from the editions of 2000, third from the edition of 1000, with margins. (3)
21 x 15 1/4in; 25 1/2 x 17in; 24 1/2 x 17 3/4in
sheet 26 5/8 x 19 5/8in; 27 x 19in; 26 x 19 1/4in

\$3,000 - 4,000

172

WILLIAM SELTZER RICE (1873-1963)

Select Images, n.d.

Five woodcuts (some in colors) and one etching on various papers, each signed in pencil and titled, with margins. (6)
sizes vary from 4 x 4 7/8in to 10 3/8 x 14in
sheets 5 x 7in to 12 1/8 x 16 1/4in

\$4,000 - 6,000

173

GINO SEVERINI (1883-1966)

Arlecchino e Pedrolino (M. 41), 1963-64

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 23/120, with the blindstamp of publisher, L'Oeuvre Gravée, Paris, printed by Michel Cassé, with margins.

25 1/2 x 19 3/4in
sheet 29 3/4 x 22 1/4in

\$2,000 - 3,000



174

Property sold to benefit The Michael Hoefflin Foundation for Children's Cancer, Santa Clarita, California

174

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2e planche (D.; S. 2), c. 1890

Etching on wove paper, with artist's stamped signature, with full margins, framed.

8 5/8 x 5 1/4 in

sheet 12 3/4 x 9 7/8 in

\$8,000 - 12,000

Property of Various Owners

175

MANUEL ROBBE (1872-1936)

Avril (C. 9), c. 1906

Aquatint and etching in colors on Japanese paper, signed in black crayon, from the edition of about 100, with margins, framed.

19 1/4 x 12 7/8 in

sheet 23 5/8 x 17 3/4 in

\$1,200 - 1,600

176

WALTER SCHNACKENBERG (1881-1960)

Ballet und Pantomime, 1900

The incomplete portfolio, comprising 18 (of 22) pochoirs in colors on wove paper, from the edition of 850 (aside from the numbered edition of 50), with title page, some text and justification, published by Georg Müller, Munich, with margins, with original illustrated paper boards.

album 20 1/2 x 15 3/4 in

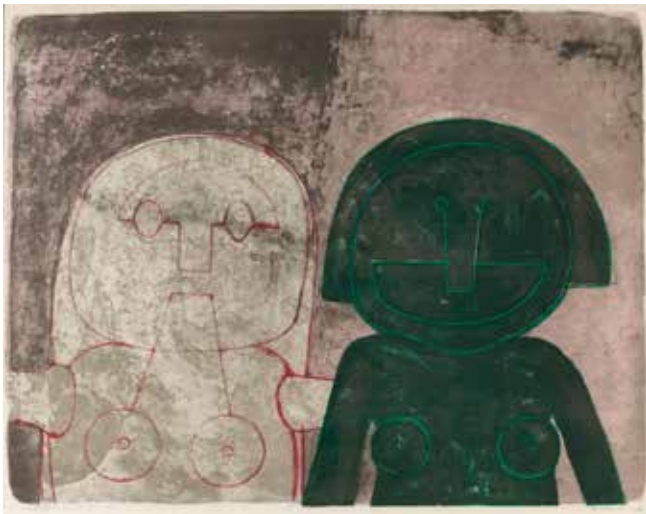
\$5,000 - 7,000



175



176



177



179



178

177

RUFINO TAMAYO (1899-1991)

Dos Cabezas de mujer, from *Mujeres* (P. 106), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 82/150 (there was also an edition of 25 in Roman numerals), published/printed by Touchstone Publishers, New York/ Atelier Desjobert, Paris, with margins, framed.

21 x 27 1/2in

sheet 22 1/2 x 29 3/4in

\$1,800 - 2,500

178

RUFINO TAMAYO (1899-1991)

Frutero con Manzanas (P. 291), 1981

Mixografía® in colors on handmade paper, signed in pencil and numbered 70/100 (there were also 25 artist's proofs), published/ printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

34 1/2 x 24 7/8in

sheet 40 x 29 3/4in

\$7,000 - 8,000

179

RUFINO TAMAYO (1899-1991)

Hombre II (P. 297), 1981

Mixografía® in colors on handmade paper, signed in white crayon and numbered 31/250 (there were also 25 artist's proofs), published/ printed by Grupo Alfa y Fundación/Taller de Gráfica Mexicana, Mexico City, the full sheet, enclosed in the 'Museo Rufino Tamayo' folder invitation, framed.

sheet 9 1/2 x 6 3/4in

\$2,000 - 3,000



180

180

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Entre les deux mon coeur balance (W. 30), 1877

Etching and drypoint on vellum, signed and dated in the plate, from the edition of approximately 100, with margins, framed.

9 3/4 x 13 7/8in

sheet 13 1/2 x 19 1/4in

\$3,000 - 5,000

181

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Le croquet (W. 37), 1878

Etching and drypoint on Japanese paper, signed and dated in the plate, from the edition of approximately 100, with margins, framed.

12 x 7in

sheet 13 1/2 x 10 3/4in

\$1,000 - 2,000

182

JAMES JACQUES JOSEPH TISSOT (1836-1902)

L'été (W. 43), 1878

Etching and drypoint on laid paper with fleur-de-lys and crown watermark, signed and dated in the plate, from the edition of 100, with full margins.

14 3/4 x 8 1/4in

sheet 22 x 14 3/4in

\$2,000 - 3,000



181



182



183



185



184

183

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Le hamac (W. 46), 1880

Etching and drypoint on laid paper, signed and dated in the plate, from the edition of approximately 100, with margins, framed.

11 x 7 1/4in

sheet 14 3/4 x 10 3/4in

\$2,000 - 4,000

184

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Sur l'herbe (W. 50), 1880

Etching and drypoint on laid paper, the first state (of 2), signed and dated in the plate, from the edition of 100, with margins.

7 3/4 x 10 5/8in

sheet 10 1/16 x 15 7/8in

\$1,000 - 1,500

185

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Le dimanche matin (W. 72), 1883

Etching and drypoint on laid paper, signed and dated in the plate, with the artist's red inkstamp (Lugt 1545), from an edition of unknown size, with margins, framed.

15 3/4 x 7 1/2in

sheet 18 3/4 x 11 1/4in

\$7,000 - 10,000



186

186

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Divan Japonais (W. P11; D. 341; Adr. 8), 1893

Lithograph in colors on wove paper backed with linen, printed by Ancourt, Paris, with margins, framed.
sheet 31 5/8 x 23 3/4in

\$7,000 - 9,000



187

Property from a Scottsdale, Arizona Collection

187

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Elles (W. 155; D. 179; Adr. 200), 1896

Lithograph in olive-green and blue with orange-red text on wove paper, Wittrock's third (final) state, from the poster edition of unknown size, 1896, published by Gustave Pellet, with the publisher's initials (Lugt 1194) and inkstamp (Lugt 1190), with margins, framed.

21 1/4 x 18 1/2in
sheet 25 1/2 x 19 5/8in

\$7,000 - 9,000



188



189

Property of Another Owner

188

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Avril (W. 18; D. 28; Adr. 16), 1893

Lithograph on wove paper, from the Regular edition of 500 impressions, published/printed by Andre Marty/Ancourt, Paris, with margins, laid down to board.

10 1/2 x 8 3/8in

sheet 17 x 12 5/8in

\$1,500 - 2,000

Property from a Scottsdale, Arizona Collection

189

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Couverture pour Les Courtes Joies (W. 236; D. 216; Adr. 228), 1897

Lithograph in black with beige-brown tint stone on China paper, from the total edition of 625 (of which Wittrock notes 300-350 were destroyed in World War II), published by Edmond Frapier in *Histoire de la lithographie de Manet à nos jours*, 1925, with full margins, framed.

7 1/8 x 9 3/4in

sheet 10 7/8 x 14 3/8in

\$2,500 - 3,500

Property of Various Owners

190

UNKNOWN ARTIST

Sutro Baths, San Francisco, 1896

Lithograph in colors on four sheets of wove paper backed with linen, printer unknown.

sheet 75 x 81in

\$3,000 - 5,000



190

191

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Little Arthur; En Plein Soleil, from *Twelve Etchings from Nature*;

Greenwich Pensioner (K. 9; 15; 34), 1857-58; 1858; 1859

Etchings on wove or laid paper, (K. 9) from the fifth (final) state, (K.

15) from the second (final) state, (K. 34) from the cancelled plate, with margins. (3)

2 1/4 x 1 7/8in; 3 7/8 x 5 1/4in; 3 7/8 x 5 1/4in

sheet 10 x 6 1/2in; 5 1/4 x 6 1/2in; 9 3/4 x 15in

\$2,500 - 3,500



193

192

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Dog on the Kennel (K. 18), c. 1858

Etching on Japanese paper with 'Scallop Shell LDFVT' watermark, with margins.

2 3/4 x 3 1/2 in

sheet 8 1/2 x 13 in

\$2,000 - 3,000

193

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

La Vieille au Loques, from *Twelve Etchings from Nature Series* (K. 21), 1858

Etching on laid paper with partial fleur-de-lys watermark, with rich burr, the third (final) state, signed in the plate, with margin, framed.

8 1/8 x 5 3/4 in

sheet 11 x 8 1/4 in

\$1,000 - 1,500

194

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Title to the French Set (K. 25), 1858

Etching on original blue paper wrapper, with full margins, folded (as issued).

4 3/8 x 5 3/4 in

sheet 17 3/4 x 25 in (overall)

\$1,200 - 1,800



191



192



194



195



197



196

195

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Reading in Bed (K. 28), c. 1858

Etching on wove paper, the first state (of 2), with margins.

4 5/8 x 3 1/8in

sheet 12 3/4 x 10in

\$3,000 - 4,000

196

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Nursemaid and Child (K. 37), 1859

Etching on laid paper with partial watermark, the first state (of 2), with Haden's notation 'This was done at Hornsey in about 1860', with margins.

3 7/8 x 5 1/4in

sheet 7 3/4 x 12 1/8in

\$3,000 - 4,000

Property from a New York Estate

197

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

J. Becquet, from *A Series of Sixteen Etchings of Scenes on the Thames* (K. 52; University of Glasgow 62), 1859

Etching on ivory laid paper with 'De Erven de Blauw' watermark, Glasgow's fifth state (of 6), with margins, framed.

10 x 7in

sheet 11 x 8 1/2in

\$3,000 - 5,000



198



199



200

Property of Various Owners

198

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Storm (K. 81), 1861

Etching on pale blue laid paper, only four impressions are known before the cancellation of the plate, with margins.

6 1/8 x 11 1/4in

sheet 10 1/4 x 16in

\$2,000 - 3,000

199

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Selected Images, 1861-79

Six etchings on wove, laid or Japan paper, with margins. (6)

sizes vary from 2 5/8 x 4 1/2in to 7 5/8 x 12 3/8in

\$3,000 - 4,000

Titles include:

The Forge (K. 68 IV/IV)

Vauxhall Bridge (K. 70 II/II)

The Punt (K. 85 IV/IV and a later reproduction) (2)

Sketching, No. 1 (K. 86 III/IV)

The Little Putney, No. 1 (K. 179 II/II)

200

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Lady Reading, from *Art Notes* (W. 13; L. 25; S. 17), 1879

Lithograph on *chine collé* to heavy wove support, signed in the plate, published by Messrs Boussod, Valadon & Co., Paris, 1887, with margins.

6 x 5in

sheet 8 1/2 x 6 1/2in

\$1,000 - 1,500



201



202



203



204

201

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Selected Images, 1890-96

5 lithographs on wove or laid paper, with margins. (5)
 sizes vary from 7 1/8 x 6in to 8 1/4 x 4in

\$1,200 - 1,800

Titles include:

- Gants de Suède* (L. 40) (2)
- The Long Gallery, Louvre* (L. 83)
- La Robe Rouge* (L. 96)
- Savoy Pigeons* (L. 164)

202

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Titles include:

The Tyresmith; The Shoemaker; Count Robert de Montesquion; The Butcher's Shop (L. 41; 129; 132; 182), 1890; 1896; 1895; 1896
 Lithographs on wove or Japan paper, with margins. (4)
 6 1/2 x 7in; 6 1/4 x 8 3/4in; 7 3/4 x 2 7/8in; 7 1/8 x 5 1/4in
 sheet 11 x 8 3/4in; 13 x 14 1/4in; 12 1/2 x 8in; 9 3/4 x 7 1/4in

\$2,000 - 3,000

203

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Sunday, Lyme Regis (W. 96; L. 148; S. 134), 1895

Lithograph on antique cream laid paper with B.B. countermark for the Arms of Amsterdam watermark (Spink 37), from the edition of approx. 35, with margins, an impression of an extremely scarce print.
 Ex. Coll.: Rosalind Birnie Philip (Lugt 405).

7 3/4 x 4 1/2in
 sheet 12 1/4 x 7 1/4in

\$1,500 - 2,000

Provenance

M. Knoedler & Co., New York.

Property of a Private Collection, Virginia

204

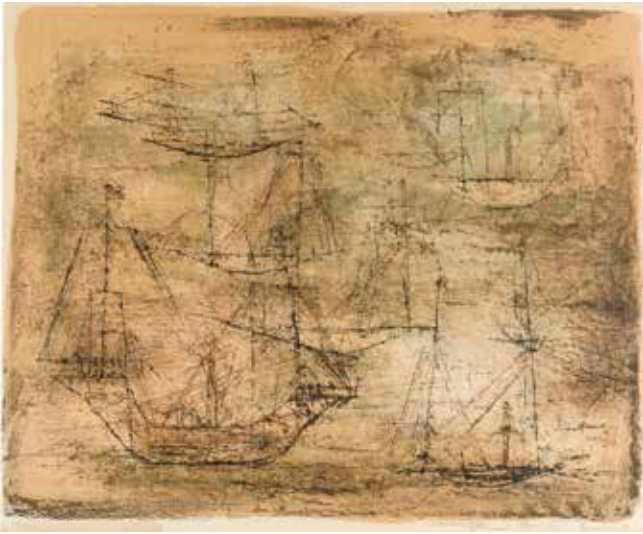
JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Thames (W. 125; L. 178; S. 161), 1896

Lithotint on *chine appliqué* to O.W.P. & A.C.L. cream wove support, the third (final) state, from the posthumous edition of 121, printed by F. Goulding, 1903-04, with wide margins, framed.
 Ex. Coll.: Rosalind Birnie Philip, London (Lugt 405).

10 3/8 x 7 5/8in
 sheet 14 3/4 x 11in

\$4,000 - 6,000



206

**Property from the Estate of Sylvia and Eric Elsesser,
San Francisco**

205

ZAO WOU-KI (1921-2013)

Bain de soleil (R. 31; A. 30), 1950

Etching on wove paper, signed in pencil, dated '50' and numbered
15/25, printed by G. Leblanc, Paris, with margins, framed.

13 5/8 x 9 5/8in

sheet 18 3/4 x 14 7/8in

\$4,000 - 6,000

Property of Various Owners

206

ZAO WOU-KI (1921-2013)

Les voiliers (R. 79; A. 77), 1952

Lithograph in colors on wove paper, signed in pencil and numbered
19/90 (there were also 15 artist's proofs), published/printed by
Klipstein & Co., Bern/Désjobert, Paris, with trimmed margins, framed.

17 3/8 x 21 3/4in

sheet 18 3/8 x 22 3/4in

\$6,000 - 8,000

207

FRANCISCO ZÚÑIGA (1912-1998)

Mujer con Olla (B. 90), 1983

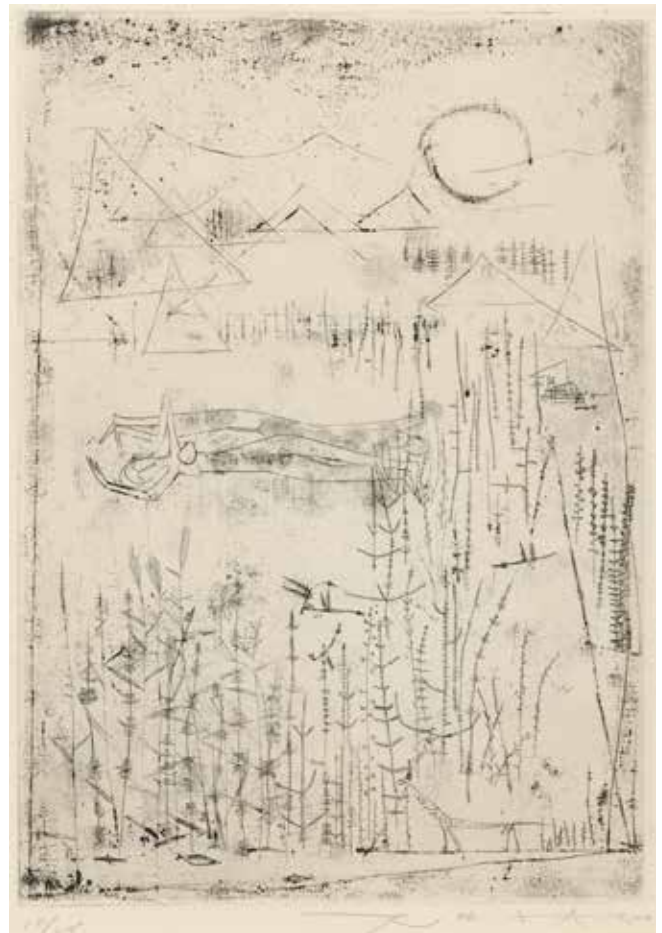
Lithograph in colors on wove paper, signed in pencil, dated and
numbered 45/100 (there were also 10 artist's proofs), published/
printed by Gallery Börjeson, Malmö, Sweden/Wolfensberger, Zurich,
Switzerland, the full sheet, framed.

sheet 22 3/8 x 29 3/4in

\$1,000 - 1,500



207



205

CONTEMPORARY PRINTS & MULTIPLES



208

JOSEF ALBERS (1888-1976)

Never Before (D. 231), 1976

The complete suite, comprising 12 screenprints in colors on Arches 88 paper, each signed in pencil, titled, inscribed 'a' and numbered 15/46, published/printed by Bedford Village, New York/ Tyler Graphics, Inc., each with full margins, each framed.

11 x 12in

sheet 19 x 20in

\$20,000 - 30,000



209



210



211



212

Property from an Important East Coast Collection

209

ARMAN (1928-2005)

Color Strokes, 1991

Accumulation of blue paintbrushes and acrylic in polyester, framed in Plexiglas multiple, with incised signature and numbered 5/20.

22 5/8 x 11 7/8 x 2 1/8in

\$4,000 - 6,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.91.084

210

ARMAN (1928-2005)

Untitled (Vénus aux French Horns), 2002

Vertically sliced bronze statue with green patina with brass miniature french horns incorporated onto a circular marble base multiple, with incised signature and numbered 22/100.

22 1/2 x 5 3/4 x 7in

\$7,000 - 9,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.02.002

211

ARMAN (1928-2005)

Gambit, 2003

Cast accumulation of sliced large scale bronze chess pieces with black patina welded together and incorporated on square base multiple, with incised signature and numbered 59/70, with 'Bronze Romain & Fils' stamp.

16 1/2 x 10 1/2 x 10 1/2in

\$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.03.002

212

ARMAN (1928-2005)

Defi a Newton, 2004

Polished bronze cast of accumulation of paint tubes with bronze patinated traces of paint in three rows incorporated on rectangular base multiple, with incised signature and numbered 64/100, with 'venturi arte' stamp

17 3/8 x 11/5/8 x 4 3/4in

\$6,000 - 8,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.04.006



213



214

Property of Various Owners

213

CHARLES ARNOLDI (BORN 1946)

Untitled, 1987

Woodcut in colors on wove paper, signed in pencil, dated and numbered 10/10, published by New City Editions, Venice, with full margins.

54 x 44 1/8in

sheet 60 x 50 1/8in

\$2,000 - 3,000

214

CHARLES ARNOLDI (BORN 1946)

Untitled (JHA-10264), 1987

Woodcut in colors on wove paper, signed in pencil, dated and annotated 'trial proof', annotated in pencil 'JHA-10264', verso, published by New City Editions, Venice, with full margins.

54 x 44 1/8in

sheet 60 x 50in

\$2,000 - 3,000

215

FRANCIS BACON (1909-1992)

Study for a Portrait of John Edwards (S. 20), 1984

Lithograph in colors on Arches paper, signed in pencil and numbered 91/150 (there were also 30 *hors commerce*), published/printed by Yves Peyré for *L'Ire des Vents/Galerie Lelong*, Paris, with full margins, framed.

23 7/8 x 17 5/8in

sheet 31 3/4 x 23 1/2in

\$9,000 - 12,000



215



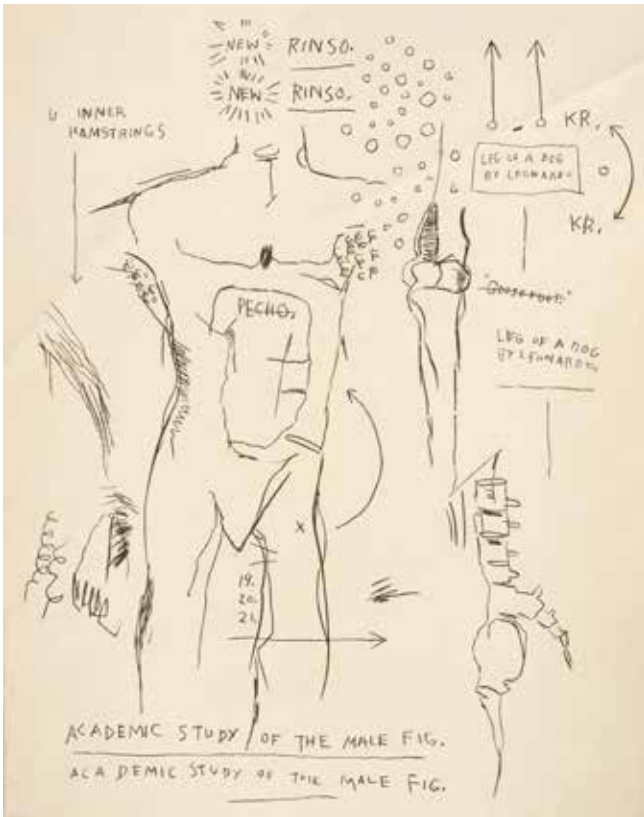
216

JEAN-MICHEL BASQUIAT (1960-1988)

Charles the First, 1982

Screenprint in colors on wove paper, printed 2004, numbered in pencil 60/85; stamped with the Estate stamp and signed and dated '10-19-04' in ink by the executor, Gerard Basquiat, verso, published by DeSanctis Carr Fine Art, Los Angeles, the full sheet, framed.
sheet 61 x 48in

\$25,000 - 35,000



217

217

JEAN-MICHEL BASQUIAT (1960-1988)

Academic Study of the Male Figure, 1983

Screenprint in colors on Akawara paper, an unsigned printer's proof aside from the numbered edition of 20, with the blindstamp of the publisher, New City Editions, Venice, California, with full margins. 38 1/4 x 29 1/2in sheet 40 x 31 1/2in

\$4,000 - 6,000



218

218

ROMARE BEARDEN (1914-1988)

Jazz Series (GR. 22-25; 27-28), 1979

The incomplete set, comprising 6 (of 7) offset lithographs in colors on wove paper, each signed in pencil and variously numbered out of 175, published by London Arts, Inc., Detroit, the full sheets. each sheet 23 7/8 x 33 5/8in

\$6,000 - 8,000

Titles include:

- Out Chorus (Rhythm Section)* (GR. 22)
- Introduction for a Blues Queen* (GR. 23)
- Brass Section* (GR. 24)
- Stomp Time* (GR. 25)
- Tenor Sermon* (GR. 27)
- Louisiana Serenade* (GR. 28)



219

219

CHRIS BURDEN (BORN 1946)

Untitled, from All the Submarines of the United States of America, 1987

Cardboard, wood and metal multiple, numbered 87, a prototype before a total of 625 models that represent the United States submarine fleet dating from the late 1890s, when submarines entered the navy's arsenal, to the late 1980s, published by New City Editions, Venice. (overall) 3 1/2 x 1 3/4 x 8 1/2in

\$3,000 - 5,000



220

220

ALEXANDER CALDER (1898-1976)

Untitled, c. 1970

Lithograph in colors on Arches paper, signed in pencil and numbered 124/150, the full sheet, framed.

sheet 22 3/4 x 30 3/4in

\$1,500 - 2,500

221

ALEXANDER CALDER (1898-1976)

Magie Eolienne, 1972

Lithograph in colors on wove paper, signed in pencil and numbered 55/75, the full sheet, framed.

sheet 25 1/2 x 19 1/2in

\$1,200 - 1,800

222

CHRISTO (BORN 1935)

Package on Handtruck, Project (Sch. 108), 1981

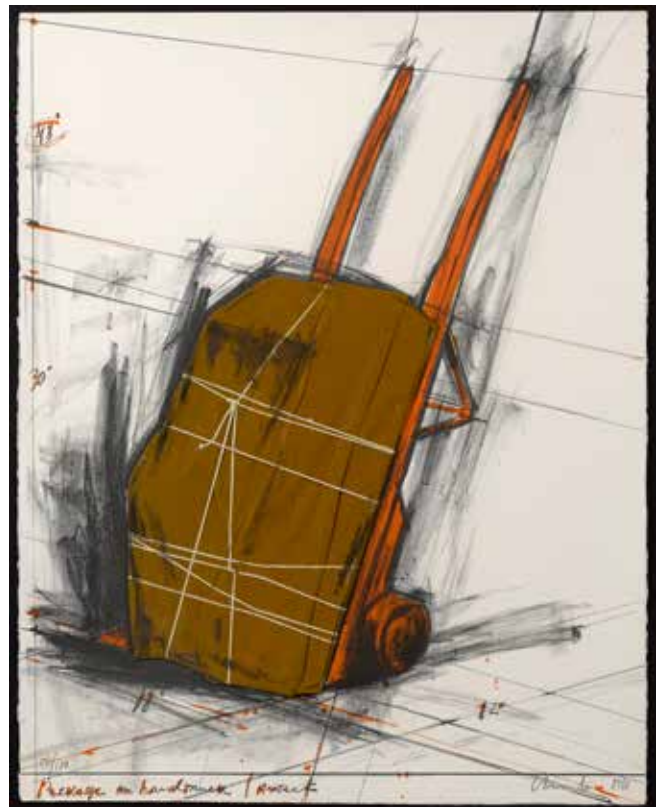
Lithograph in colors with collage of brown canvas, twine and staples mounted on white museum board (as issued), signed in pencil, dated and numbered 50/100 (there were also 20 artist's proofs), published/printed by Abrams Original Editions, New York/Landfall Press, Chicago, the full sheet, framed.

sheet 28 x 22 1/8in

\$2,500 - 3,500



221



222



223

RICHARD DIEBENKORN (1922-1993)

4 Prints, from Seated woman series, 1965

Lithographs on various paper, each initialed in pencil, dated '65' and variously numbered from the edition of 100, each with the blindstamps of the publisher/printer, Original Press, San Francisco, with full margins. (4)

each approx. 24 x 19in

each sheet approx. 28 x 22in

\$9,000 - 12,000



224

224

RICHARD DIEBENKORN (1922-1993)

Woman on Sofa, 1965

Lithograph on wove paper, initialed in ink, dated '65' and numbered 33/100, with the blindstamps of the publisher/printer, Original Press/ Joe Zirker, San Francisco, the full sheet, framed.

sheet 24 x 19in

\$4,000 - 6,000

225

RICHARD DIEBENKORN (1922-1993)

#1, from Six Softground Etchings, 1978

Soft-ground etching on Rives paper, initialed in pencil, dated, numbered 33/35 and annotated '#1', with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins, framed.

11 x 7 7/8in

sheet 39 5/8 x 25 3/4in

\$3,000 - 5,000

226

RICHARD DIEBENKORN (1922-1993)

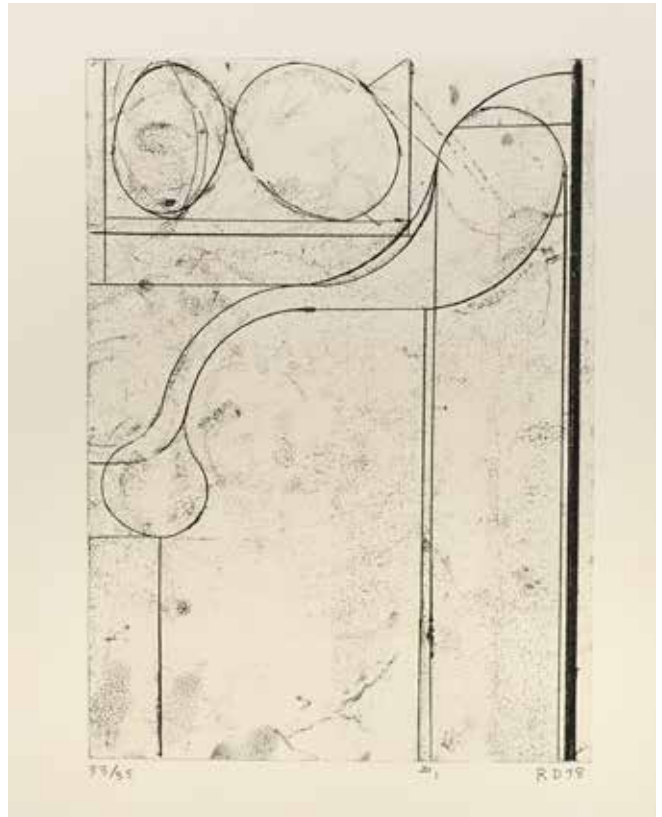
Softground Splay, 1982

Soft-ground etching with drypoint on Rives paper, initialed in pencil, dated and numbered 'AP 10' (aside from the edition of 35), with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins, framed.

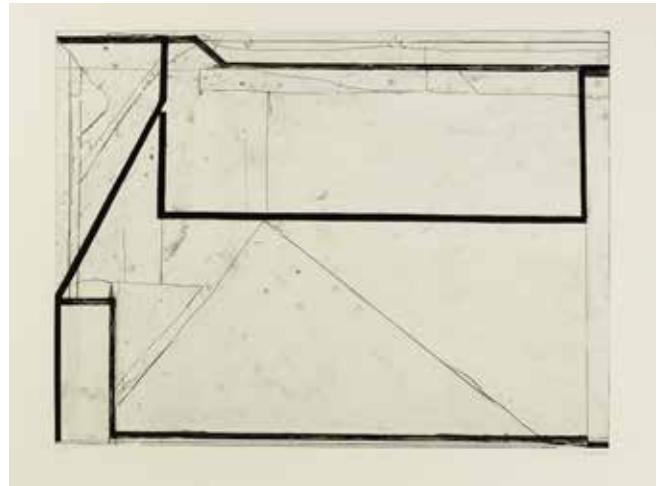
18 x 24in

sheet 26 1/4 x 40in

\$4,000 - 6,000



225



226



227



228

227

SAM FRANCIS (1923-1994)

Untitled (L. I47; SFE-014), 1984

Aquatint in colors on wove paper, signed in pencil and numbered 14/29 (there were also 4 artist's proofs), with the blindstamp of the publisher, The Litho Shop, Inc., Santa Monica, printed by Jacob Samuel, with margins, framed.

25 3/4 x 10 7/8in
sheet 34 7/8 x 19in

\$2,000 - 3,000

228

SAM FRANCIS (1923-1994)

Baudelaire (L. L266; SF-289; G. 1299), 1986

Lithograph in colors on wove paper, signed in pencil and annotated 'RTP' (Right To Print proof aside from the edition of 43), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

42 x 59in

\$3,000 - 4,000

229

SAM FRANCIS (1923-1994)

YEA, 1989

Uniquely hand-colored on Gami Torinoko paper over boards, signed in ink by Cid Corman and dated '29? December 1988' on the first page (the total edition was 225 of which 25 were hand-colored), text by Cid Corman, published/printed by Sam Francis/The Lapis Press Studio, bound (as issued).

8 1/4 x 5 1/8in

\$3,000 - 5,000

This lot includes a letter from Shizumi Konishi Corman, Corman's wife, to friends.



229



230



231

Property from the Estate of Calvin R. Vander Woude, Sonoma, California

230

SAM FRANCIS (1923-1994)

Trietto 1 (L. addendum SFE 074RC), 1991

Aquatint in colors on wove paper, signed in pencil and numbered 9/66 (there were also 14 artist's proofs), with the blindstamps of the publisher/printer, 2RC Edizioni d'Arte/Vigna Antoniniana Stamperia D'Arte, Rome, with the full margins, framed.

39 x 47 1/4in

sheet 53 1/4 x 65 1/2in

\$4,000 - 6,000

Property of Various Owners

231

HELEN FRANKENTHALER (1928-2011)

Earth Slice (H. 59), 1978

Soft-ground etching, sugar-lift etching, and aquatint on Mauve HMP handmade paper, signed in pencil, dated and numbered 'AP 9/12' (aside from the edition of 46), with the blindstamp of the publisher, Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

8 3/4 x 19 3/4in

sheet 15 x 25 3/4in

\$2,000 - 3,000



232



233

232

HELEN FRANKENTHALER (1928-2011)

Sunshine after Rain (H. 126), 1987

Etching, aquatint, and drypoint in colors on wove paper, signed in pencil, dated '87' and numbered 63/67 (there were also 8 artist's proofs), with the blindstamps of the publisher/printer, 2RC Edizioni d'Arte/Vigna Antoniniana, Rome, with margins, framed.

33 x 27 1/8in

sheet 44 1/2 x 36 1/2in

\$8,000 - 10,000

233

HELEN FRANKENTHALER (1928-2011)

Reflections VII, from *Reflections*, 1995

lithograph in colors on Lana paper, signed in pencil, dated and numbered 'P.P. II' (one of 2 printer's proofs, the edition was 30 plus 10 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

11 1/2 x 16in

sheet 15 x 20in

\$2,000 - 3,000

Property from a Private Arizona Collection

234

LEON GOLUB (1922-2004)

White Squad, 1986

Lithograph on wove paper, signed in pencil, titled and numbered 32/60, published by Mason Gross School of Visual Arts, Rutgers University, New Brunswick, New Jersey, the full sheet, framed.

sheet 30 x 42in

\$1,000 - 1,500



234

Property of Another Owner

235

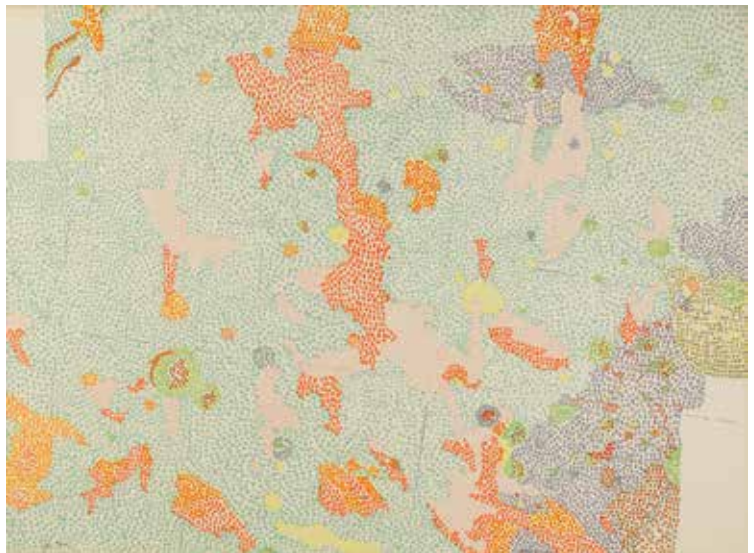
NANCY GRAVES (1940-1995)

Plate III; VI, from Lithographs Based on Geologic Maps of Lunar Orbiter and Apollo Landing Sites, 1972

Lithographs on Arches paper, each signed in pencil, dated, annotated with plate number and numbered 9/100, published by Carl Solway Gallery/Landfall Press, Chicago, the full sheets, framed. (2)

each sheet 22 1/2 x 30in

\$2,000 - 3,000



235

Property from the Estate of Sylvia and Eric Elsesser, San Francisco

236

AL HELD (1928-2005)

Liv, 1992

Hard-ground etching and aquatint in colors on wove paper, signed in pencil, dated and numbered 23/30 on the verso, published/printed by Crown Point Press/Renée Bott, San Francisco, with margins, framed.

35 1/2 x 44 3/4in

sheet 40 1/2 x 54 1/4in

\$2,000 - 3,000



236



Property of Various Owners

237

KEITH HARING (1958-1990)

Pop Shop V (L. 148-9), 1989

The complete set, comprising 4 screenprints in colors on wove paper, each with the Keith Haring Estate stamp verso, signed in pencil by the Executor for the Estate, Julia Gruen, and numbered 26/200 (there were also 25 artist's proofs), published by Martin Lawrence Editions, Los Angeles, with full margins, framed.

each approx. 11 3/8 x 14 1/2in

each sheet 13 1/2 x 16 1/2in

\$18,000 - 25,000



238

KEITH HARING (1958-1990)

Pop Shop VI (L. 150-1), 1989

The complete set, comprising 4 screenprints in colors on wove paper, each with the Keith Haring Estate stamp verso, signed in pencil by the Executor for the Estate, Julia Gruen, and numbered 26/200 (there were also 25 artist's proofs), published by Martin Lawrence Editions, Los Angeles, with full margins, framed.

each approx. 11 3/8 x 14 1/2in

each sheet 13 1/2 x 16 1/2in

\$18,000 - 25,000



239

239

KEITH HARING (1958-1990)

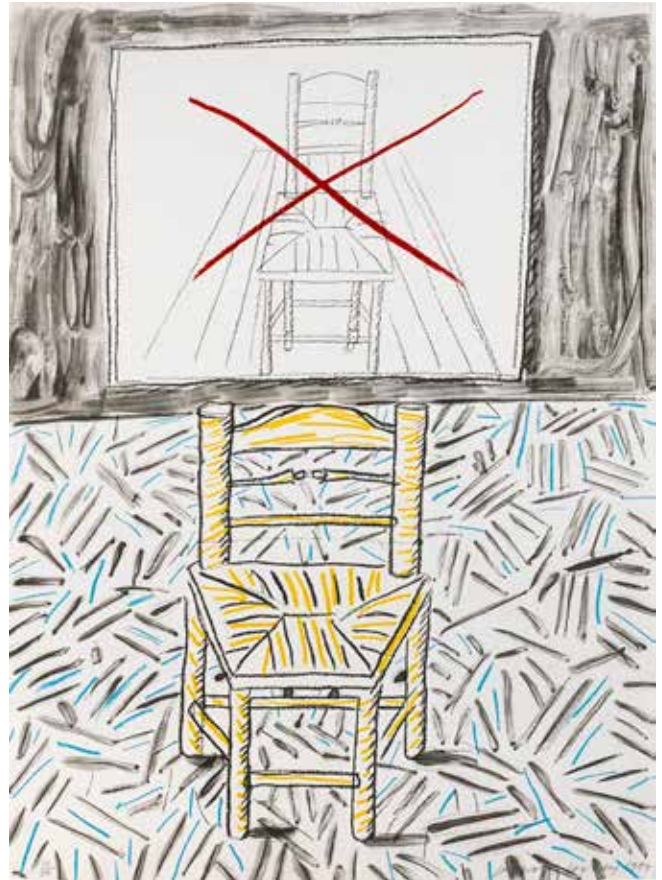
Totem (L. 158-9), 1989

Woodcut in colors on 3 sheets of wove paper, signed in pencil, dated '89' and numbered 41/60, published by Edition Schellmann, Munich and New York, with full margins, framed.

73 5/8 x 21 7/8in

(overall) 76 3/4 x 35 1/16in

\$18,000 - 25,000



240

240

DAVID HOCKNEY (BORN 1937)

The Perspective Lesson, from *Moving Focus* (T. 265), 1984

Lithograph in colors on gray HMP handmade wove paper, signed in pencil, dated and numbered 36/50 (there were also 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 29 3/4 x 22in

\$2,500 - 3,500



241

DAVID HOCKNEY (BORN 1937)

Two Vases in the Louvre (M.C.A.T. 154; SAC. 168), 1974

Etching in colors on Inveresk mould-made paper, signed in pencil, dated and numbered 60/75 (there were also 18 artist's proofs), with the blindstamp of the publisher, Petersburg Press, New York, with full margins, framed.

29 1/4 x 29 1/4in

sheet 39 1/4 x 36in

\$15,000 - 20,000



242



244



243

242

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Fall in Cloud, Fall in Fog, Fall Out, 1973-79

Silkscreens and metallic embossing in colors on 5 plexiglas panels multiple, signed in white ink, dated and numbered 508/999, published by Gruener, Janura, Glarus, contained in original frame. frame 12 1/4 x 14 1/2 x 2in

\$3,000 - 5,000

243

FRIEDENSREICH HUNDERTWASSER (1928-2000)

One of Five Seamen (K. 66), 1975

Screenprint in colors with metallic imprints on European white paper, signed in black ink and numbered 54/250 (one of 50 on white paper, there were also 50 each on black, brown, yellow and gray papers), published/printed by Aberbach Fine Arts Gallery, New York/Studio Quattro, Venice-Mestre/Multigraphic, Venice, the full sheet, framed. sheet 35 3/8 x 23 1/2in

\$3,000 - 5,000

244

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Nostalgic Roof (K. 82), 1982

Etching and aquatint on wove paper, signed in ink, dated and numbered 202/225, with two Japanese red inkstamps, published/printed by Gruener Janura AG, Glarus, Switzerland/Robert Finger, Vienna, with full margins, framed.

14 1/2 x 11 3/4in
sheet 23 3/8 x 18in

\$3,000 - 4,000



245

245

ROBERT INDIANA (BORN 1928)

Chosen Love, c. 1995

Chrome-dyed hand carved tufted archival wool tapestry on canvas, signed in black felt-tip pen and numbered 80/300 on a fabric label, published by Master Contemporary Artist Rugs.

72 x 72in

\$5,000 - 7,000

246

JASPER JOHNS (BORN 1930)

Alphabet (Embossed) (G. 127), 1969

Embossing on Arches paper, signed in red crayon, dated '69' and numbered in pencil 43/70 (there were also 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 29 3/4 x 37in

\$3,000 - 5,000

247

JASPER JOHNS (BORN 1930)

Zone (G. 347), 1972

Lithograph in colors on Moulin du Verger du Puymoyen handmade paper, signed in pencil, dated and numbered 6/65 (there were 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

35 1/2 x 21 1/2in

sheet 43 3/4 x 29 1/2in

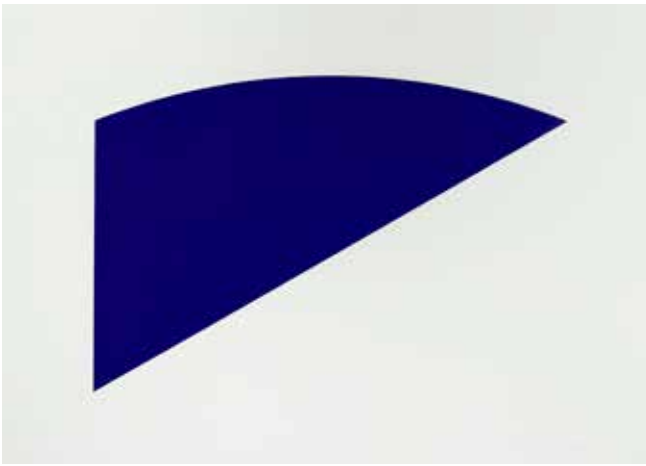
\$4,000 - 6,000



246



247



248



250



249

248

ELLSWORTH KELLY (BORN 1923)

Untitled (A. 201; G. 1149), 1983

Lithograph in blue on Arches 88 paper, signed in pencil and numbered 182/250 (there were also 43 artist's proofs), with the blindstamp of the publisher, Gemini, G.E.L., Los Angeles, with full margins, framed.

*18 x 29 1/2in
sheet 29 x 41in*

\$3,000 - 5,000

249

ELLSWORTH KELLY (BORN 1923)

Red/Yellow/Blue (G. 1813), 2000

Lithograph in colors on wove paper, signed in pencil and numbered 5/50 (there were also 8 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

*32 1/2 x 24 7/8in
sheet 41 x 33in*

\$4,000 - 6,000

250

JOHN MCLAUGHLIN (1898-1976)

Untitled (T. 665), 1962

Lithograph in colors on wove paper, signed in pencil and numbered 20/20 on verso, with the blindstamps of the publisher/printer, Tamarind Lithography Workshop/Donald Roberts, Los Angeles, the full sheet, framed.

sheet 11 x 15in

\$2,000 - 3,000



251

251

WILLEM DE KOONING (1904-1997)

Woman with Corset and Long Hair, 1970

Lithograph on Akawara paper, signed in pencil, dated and numbered 52/61 (there were also 7 artist's proofs), published by Knoedler, New York, with the blindstamp of the printer, Hollander Workshop, New York, with full margins, framed.

31 5/8 x 23 1/2in
sheet 36 3/4 x 29 3/4in

\$6,000 - 8,000



252

252

WILLEM DE KOONING (1904-1997)

High School Desk, 1970-71

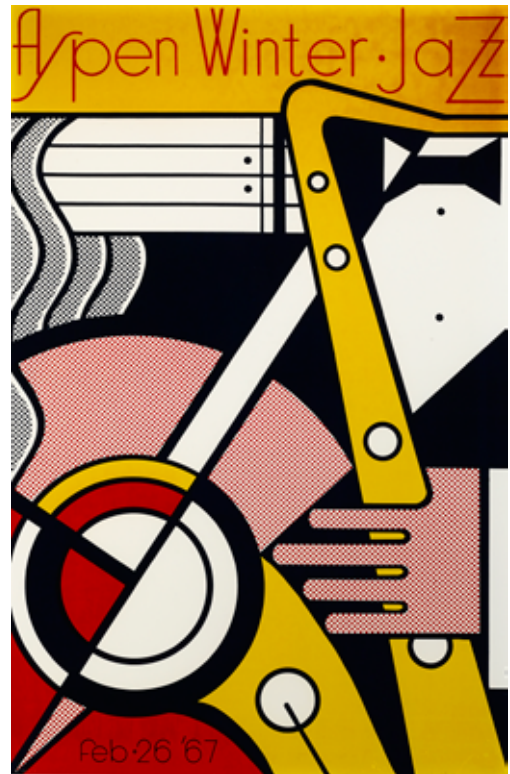
Lithograph on wove paper, signed in pencil, dated '70' and numbered 31/57 (there were also 7 artist's proofs), published by Knoedler, New York, with the blindstamp of the printer, Hollander Workshop, New York, with full margins, framed.

31 3/8 x 23 1/2in
sheet 40 x 28in

\$5,000 - 7,000



253



254



255



256



257

Property from a Private Collection, Malibu

253

JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain multiple, numbered 498/2300 in ink on label affixed on verso of plate, published by the Museum of Modern Art, Los Angeles, lacking original box.
diameter 11in

\$3,000 - 5,000

Property of Various Owners

254

ROY LICHTENSTEIN (1923-1997)

Aspen Winter Jazz Poster (C. 44), 1967

Screenprint in colors on smooth wove paper, signed in ink and numbered 291/300 (there were also approx. 12-15 artist's proofs), co-published/printed by the artist and Leo Castelli Gallery/Chiron Press, New York, the full sheet.
sheet 40 x 26in

\$2,500 - 3,500

255

RICHARD LINDNER (1901-1978)

Marilyn was here, 1970

The complete portfolio, comprising 17 lithographs (4 in colors) on Rives paper, each signed in pencil and numbered 105/150, with title page, published by Manus Presse, Stuttgart, the full sheets, contained in clear acrylic case.
album 17 1/2 x 13 x 1in

\$2,000 - 3,000



258

256

RICHARD LINDNER (1901-1978)

Untitled, 1975

The complete portfolio, comprising 10 lithographs in colors on Arches paper, each signed in pencil and numbered 13/125, with title page, justification and text, published/printed by A.C. Mazo/Mourlot, Paris, with full margins, contained in original beige linen and vinyl covered portfolio case.
album 30 1/4 x 21 7/8 x 2in
each sheet 28 3/8 x 20 1/2in

\$5,000 - 7,000

257

JOAN MITCHELL (1926-1992)

Brush, 1981

Lithograph in colors on Arches 88 paper, signed in pencil and numbered 7/70, with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet.
sheet 43 x 33in

\$4,000 - 6,000

258

JOAN MITCHELL (1926-1992)

Tree I, 1990

Lithograph in colors on Arches cover paper, signed in pencil and annotated 'PP I' (aside from the edition of 94), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.
22 1/4 x 19 1/2in
sheet 24 1/2 x 20in

\$2,000 - 3,000



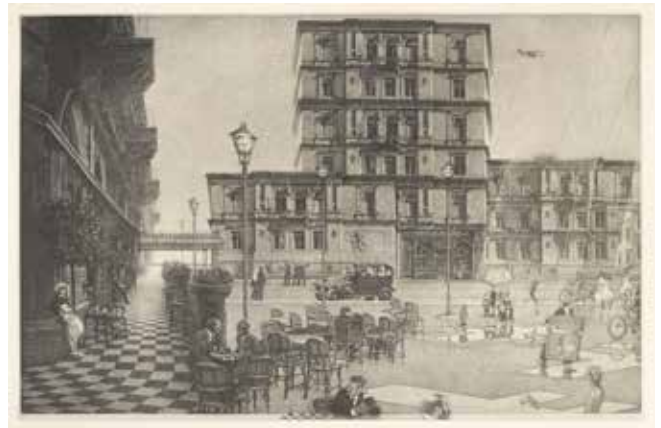
260



262



261



259

Property of a West Coast Collector

259

PETER MILTON (BORN 1930)

Hidden Cities I, The Ministry; Hidden Cities II, Embarkation for Cythera;

In Search of Lost Time, 2003; 2004; 2006

Etchings on Hahnemuhle paper, each signed in pencil, titled, dated and numbered 22/140, 6/140, and 7/75, respectively, with full margins. (3)

28 1/8 x 37 1/8in; 24 x 36 3/4in; 25 x 40in

sheet 31 1/8 x 42 1/2in; 31 1/2 x 42in; 32 x 46in

\$3,000 - 4,000



263

Property of Various Owners

260

JOAN MITCHELL (1926-1992)

Arbres (Black and Red), 1991-92

Lithograph in colors on wove paper, signed in pencil and numbered 105/125, published by Editions Jean Fournier and Editions de la Différence, Paris, with full margins, framed.

25 1/2 x 21 1/2in

sheet 30 x 22in

\$2,000 - 3,000

261

ROBERT MOTHERWELL (1915-1991)

Africa #4, from African Suite (E./B. 72), 1970

Screenprint in black and cream on J.B. Green paper, initialed in pencil and annotated 'AP' (an artist's proof aside from the edition of 150), with the blindstamp of the artist, published/printed by Marlborough Graphics/Kelpra Studio, London, with full margins, framed.

31 7/8 x 23 3/4in

sheet 40 3/8 x 28 1/8in

\$2,000 - 3,000

262

ROBERT MOTHERWELL (1915-1991)

Africa #5, from African Suite (E./B. 73), 1970

Screenprint in black and cream on J.B. Green paper, initialed in pencil and numbered 101/150, with the blindstamp of the artist, published/printed by Marlborough Graphics/Kelpra Studio, London, with full margins, framed.

31 7/8 x 23 3/4in

sheet 40 1/2 x 28 3/8in

\$2,000 - 3,000

Property from the Estate of Calvin R. Vander Woude, Sonoma, California

263

ROBERT MOTHERWELL (1915-1991)

Atascadero I-III (E./B. 219-221; G. 799-801), 1973-76

The complete set, comprising 3 lithographs in black and brown on handmade paper with RM watermark, each signed in pencil and numbered 6/21, 6/25, 6/24, respectively, with the blindstamps of the artist and the publisher, Gemini G.E.L., Los Angeles, with full margins, each framed. (3)

each 30 x 12in

each sheet 36 x 18 1/4in

\$3,000 - 5,000



264

Property of Various Owners

264

ROBERT MOTHERWELL (1915-1991)

French Revolution Bicentennial Suite IV (E./B. 385), 1987-88

Etching and photo-engraving in colors with collage on wove paper, signed in pencil and numbered 7/35 (there were also 7 artist's proofs), with the blindstamps of the artist and publisher, Waddington Graphics, Ltd., London, with full margins, framed.

9 3/4 x 13 3/4in

sheet 16 3/4 x 20in

\$2,000 - 3,000

265

ROBERT MOTHERWELL (1915-1991)

Three Figures (E./B. 489; T. RM90), 1989

Lithograph in colors on wove paper, signed in pencil and numbered 43/80 (there were also 20 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 55 x 39 1/2in

\$4,000 - 6,000

266

TAKASHI MURAKAMI (BORN 1962)

This World and the World Beyond; DOB in Pure White Robe (Navy & Vermillion); DOB in Pure White Robe (Pink & Blue), 2013

Offset lithographs in colors with metallic varnish wove paper, each signed in metallic ink and variously numbered from the edition of 300, co-published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheet. (3)

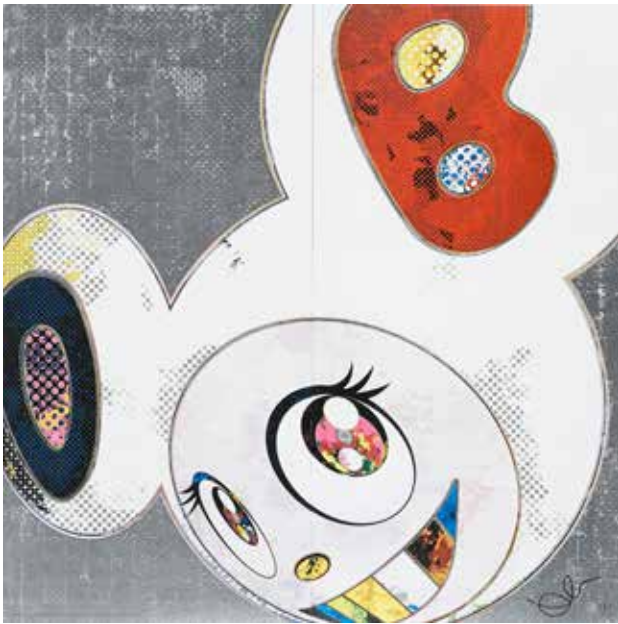
each sheet 27 x 27in; 19 5/8 x 19 5/8in (2)

\$3,000 - 4,000

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265



266

267

TAKASHI MURAKAMI (BORN 1962)

Pom & Me: On the Red Mound of the Dead; Jellyfish Eyes, 2013
 Offset lithographs in colors on high gloss wove paper, each signed in ink and numbered 64/700 and 106/700, respectively, co-published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheet. (2)
 each sheet 19 5/8 x 19 5/8in

\$1,500 - 2,000

Artwork ©2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

268

TAKASHI MURAKAMI (BORN 1962)

Flower Ball (3D) Autumn 2004; Flower Ball (3D) Sexual Violet no. 1; Flower Ball (3D) Lot of Colors Right There; The Breadth of the Human Heart; Flower ball (3D) Red Ball, 2013
 Offset lithographs in colors with cold stamp and high gloss varnishing on circular wove paper, each signed in metallic ink and variously numbered from the edition of 300, co-published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheet. (5)
 each diameter 28in

\$4,000 - 6,000

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269

TAKASHI MURAKAMI (BORN 1962)

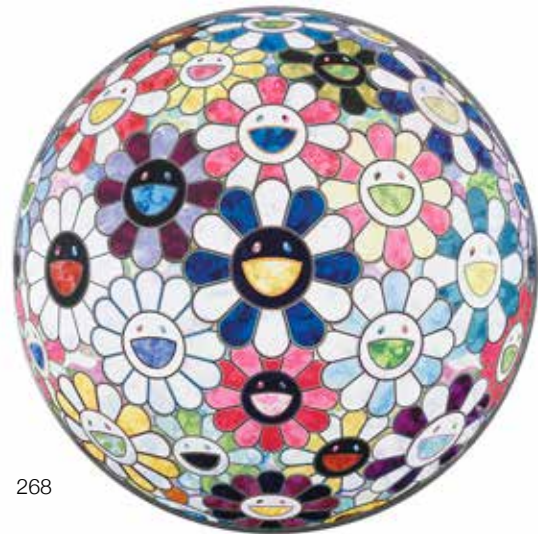
Flower Ball (3D) Papyrus; Flower Ball (3D) Red, Pink, Blue; Flower Ball (3D) There is Nothing Eternal in this World; Flower Ball (3D) - Turn Red!; Flower Ball (3D) Groping for the Truth, 2013-14
 Offset lithographs in colors with cold stamp and high gloss varnishing on circular wove paper, each signed in metallic ink and variously numbered from the edition of 300, co-published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheet. (5)
 each diameter 28in

\$4,000 - 6,000

Artwork © 2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



267



268



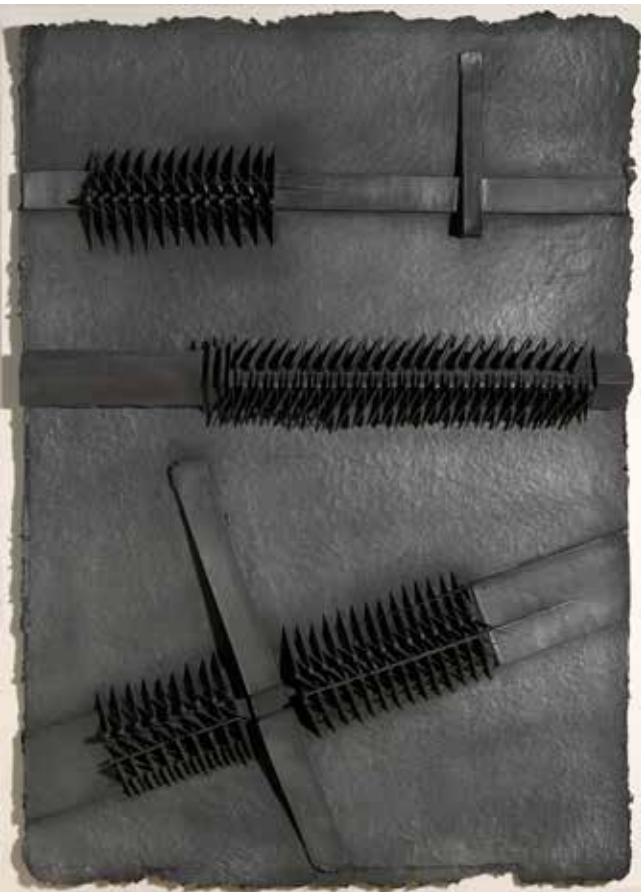
269



270



271



272

270

LOUISE NEVELSON (1899-1988)

Celebration #2, from Celebration Portfolio, 1979

Color aquatint on wove paper, signed in pencil, dated '79' and numbered 36/50, published by Pace Editions, New York, with full margins, framed.

38 7/8 x 27 1/4 in
sheet 43 1/2 x 31 3/8 in

\$1,000 - 1,500

271

NATHAN OLIVEIRA (1928-2010)

Douro Valley IX (T. 97-504), 1997

Monotype in colors on Rives BFK paper, signed in pencil, dated '97' and annotated 'IX', with the blindstamp of the publisher, Tamarind Institute, Albuquerque, New Mexico, the full sheet.

sheet 22 1/4 x 30 1/8 in

\$2,000 - 3,000

272

ARNALDO POMODORO (BORN 1926)

Aste cielari (Pietra Rubia IV), 1980-82

Resin and graphite on cast paper, signed in pencil and numbered 9/12 (there was an unknown number of artist's proofs), printed by Experimental Printmaking in collaboration with Garner Tullis, San Francisco, the full sheet, framed.

sheet 34 x 24 in

\$2,500 - 4,500

This work is recorded in the Arnaldo Pomodoro Studio Milan under number: GR/50.



273

273

PORTFOLIO

American Portfolio, 1979

The complete portfolio, comprising 6 lithographs in colors on Arches paper, each signed in pencil and numbered XVII/L (aside from the edition of 150), Barnet and Sutton titled, Barnet, Pearson, and Sutton dated, with colophon, published/printed by London Arts, Inc., Detroit/Joseph Klineman Fine Art Printing, New York, except Barnet printed by Fine Creations, New York, with full margins.

Artists & Titles Include: Will Barnet, *Circe II*; Romare Bearden, *In the Garden*; Lester Johnson, *City Scene I*; Alice Neel, *John*; Henry Pearson, *Judgment of Paris with 1924 Lagonda*; Sharon Sutton, *Streets Paved in Moonlight and Candlelit Cafes*.

each sheet approx. 28 1/4 x 21in or reverse

\$3,000 - 4,000

274

ROBERT RAUSCHENBERG (1925-2008)

Paris Review (F. 65), 1965

Offset lithograph in colors on wove paper, signed in felt tip marker, dated '65' and numbered 5/150, published by the Paris Review, with full margins, laid down to board.

20 1/8 x 16 1/4in

sheet 25 x 21in

\$2,000 - 3,000

Property from a Scottsdale, Arizona Collection

275

ROBERT RAUSCHENBERG (1925-2008)

Hybrid, from *Stoned Moon Series* (F. 94; G. 205), 1970

Lithograph in colors on Arjomari paper, signed in pencil, dated '70' and numbered 36/52, with the blindstamp of the publisher, Gemini G.E.L., with full margins, framed.

49 x 30in

sheet 54 x 36in

\$3,500 - 4,500



274



275



276



277



278

Property of Another Owner

276

ROBERT RAUSCHENBERG (1925-2008)

Capitol, from *Bones and Union Series* (G. 641), 1975

Mixed media multiple, with rag-mud, bamboo, silk, string, glass and teakwood, signed in black paint, titled 'Change' and dated '75', a proof aside from the edition of 10, published by Gemini G.E.L., Los Angeles.

34 x 53 1/2 x 4in

\$5,000 - 7,000

Property from a Texas Collection

277

ROBERT RAUSCHENBERG (1925-2008)

International Very Special Arts Festival, Washington D.C., 1989

Offset lithograph in colors on wove paper, signed in pencil, dated '89' and numbered '14/275' (there were also 25 artist's proofs), co-published by the artist and the International Arts Festival, Washington D.C., the full sheet, framed.

sheet 35 1/2 x 26 1/2in

\$1,200 - 1,800

Property of Another Owner

278

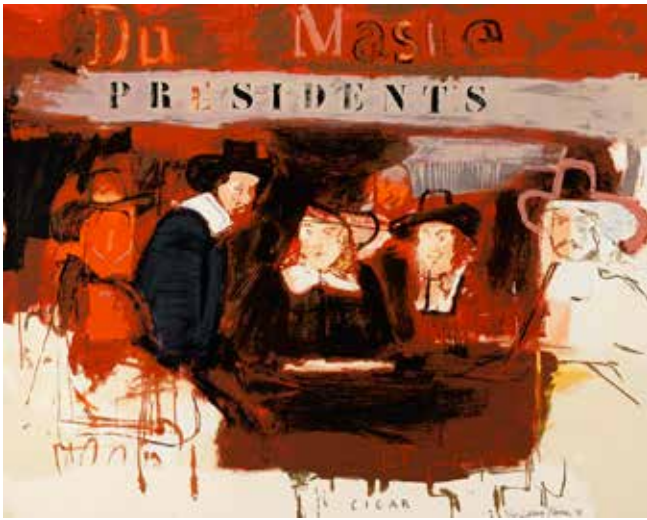
LARRY RIVERS (1923-2002)

Drawn from The Collection, 1984

Photo lithograph in colors on handmade paper relief and wood multiple, signed in pencil and numbered 76/100, published by Mixografia, Los Angeles, the full sheet, framed.

(overall) 40 x 33 x 1in

\$2,000 - 3,000



279



280



281

Property from a Texas Collection

279

LARRY RIVERS (1923-2002)

Dutch Masters (Presidents), 1991

Offset lithograph and screenprint in colors on wove paper, signed in pencil, dated '91' and numbered 71/95, the full sheet, framed.

sheet 32 x 40in

\$2,000 - 3,000

Property of Various Owners

280

JAMES ROSENQUIST (BORN 1933)

Hey! Let's go for a ride (G. 55), 1972

Lithograph in colors on Hodgkinson handmade Wookey Hole paper, signed in pencil, titled, dated and numbered 18/75 (aside from the edition 20 artist's proofs), published by Petersburg Press, London, with margins, framed.

22 1/2 x 22 1/2in

sheet 31 1/2 x 21in

\$2,500 - 3,500

281

EDWARD RUSCHA (BORN 1937)

Every Building on the Sunset Strip (E. B4), 1966

Offset lithography on accordion-folded wove paper, from the 1971 edition of 5,000 (there was also a 1966 edition of 1000), published/printed by the artist/Cinema Center Printing Co., Los Angeles, contained in original silver Mylar-covered chipboard slipcase.

7 3/8 x 5 7/8 x 1/2in

\$2,000 - 3,000



282

EDWARD RUSCHA (BORN 1937)

Sin (E. 22; T. 2541), 1969

Lithograph in colors on wove paper, signed in pencil, dated and numbered 9/20 (there were also 3 artist's proofs), with the blindstamps of the publisher/printer, Tamarind Lithography Workshop/Daniel Socha, Los Angeles, with full margins, framed.

7 1/4 x 9 1/4in

sheet 14 x 15 3/8in

\$10,000 - 15,000



283



284

283

EDWARD RUSCHA (BORN 1937)

Drops (E. 51), 1971

Lithograph in colors on Arches paper, signed in pencil, dated and annotated 'AP' (an artist's proof aside from the edition 90), published/printed by Cirrus Editions, Los Angeles, the full sheet, framed.
sheet 20 x 28in

\$5,000 - 7,000

284

EDWARD RUSCHA (BORN 1937)

Blue Suds; Green Suds; Grey Suds (E. 57-59), 1971

Screenprints in colors on wove paper, signed in pencil, dated and numbered 37/100, 36/100, 37/100, respectively, published/printed by Edizioni O, Milan/Cirrus Editions, Los Angeles, on verso, the full sheet, each framed. (3)
each sheet 18 x 24in

\$5,500 - 7,500



Property from the Estate of Calvin R. Vander Woude, Sonoma, California

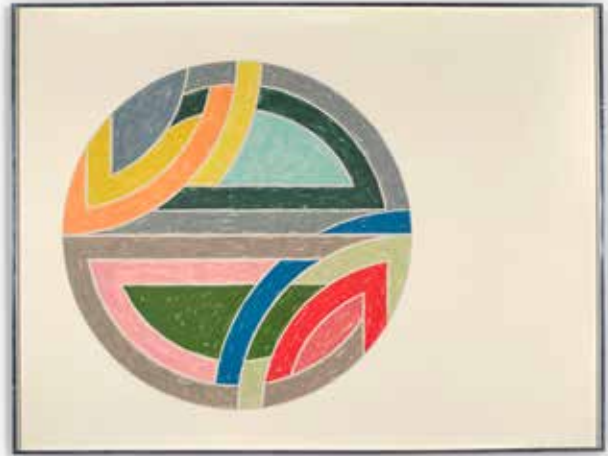
285

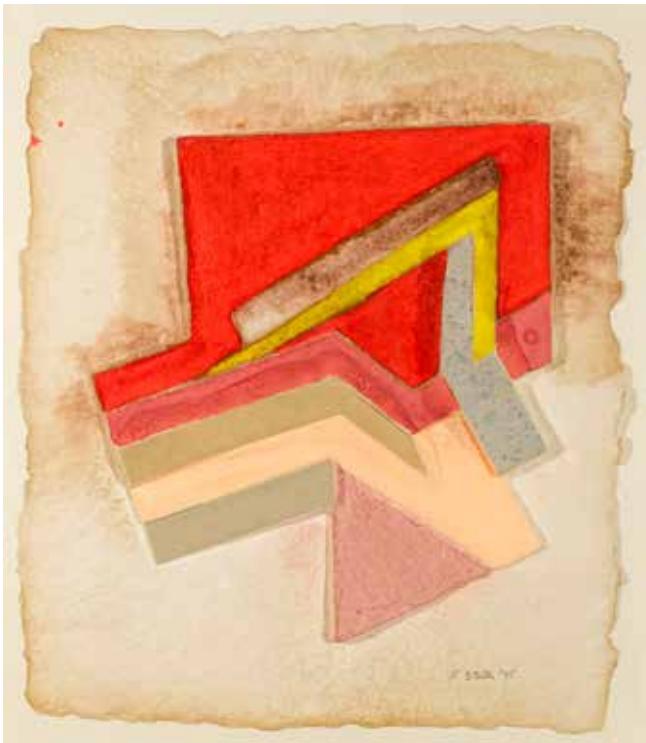
FRANK STELLA (BORN 1936)

Sinjerli Variations (A. 113-118), 1977

The complete set, comprising 6 offset lithographs and screenprints in colors on Arches Cover paper, each signed in pencil, dated '77' and numbered 'AP XVI' (aside from the numbered edition of 100), published/printed by Petersburg Press/Bruce Porter, James Welty and John Campione, New York, each framed.
each sheet 31 7/8 x 42 1/8in

\$40,000 - 60,000





286

286

FRANK STELLA (BORN 1936)

Lunna Wola (V), from the Paper Relief Project (Axsom IVE; T. 546: FS5), 1975

Paper-pulp with collage and hand-colored on handmade paper, signed in pencil, from the edition of 26 (there were also 14 trial proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

18 1/2 x 16in

sheet 24 1/4 x 20 1/4in

\$2,500 - 3,500



287

287

DONALD SULTAN (BORN 1951)

Fruit & Flowers, III, 1994

The complete set, comprising 5 screenprints in colors on Arches paper, each initialed in pencil, titled, dated and numbered 6/125 (there were also 25 artist's proofs), published by Parasol Press, New York, each with full margins.

each 12 x 12in

each sheet 23 x 22in

\$3,500 - 5,500

288

DONALD SULTAN (BORN 1951)

Four Reds, September 30, 2002

Screenprint in colors on Somerset paper, initialed in pencil, titled, dated and numbered 91/150, published by Wantanabe Studio, New York, with full margins.

18 x 24 1/4in

sheet 22 1/4 x 28 1/2in

\$2,000 - 3,000

289

MASAMI TERAOKA (BORN 1936)

Ghost Geisha, from AIDS series, 1989

Etching in blue-green with handcoloring on BFK Rives paper, signed in pencil, dated and numbered 1/6, published/printed by Sarah Amos, Melbourne, Australia, with full margins, framed.

17 1/2 x 11 1/2in

sheet 25 3/4 x 18 1/4in

\$1,500 - 2,000

290

ROBERT THERRIEN (BORN 1947)

No Title (Doors), 1996

Aquatint in colors on wove paper, initialed in pencil and numbered 'AP 1/10' (aside from the edition of 25), published by Simmelink/Sukumoto Editions, Ventura, California, with full margins, framed.

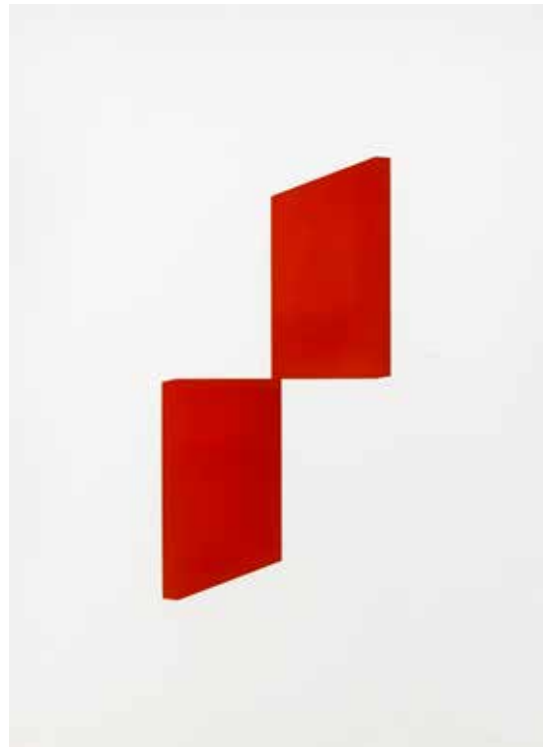
29 3/4 x 18 3/4in

sheet 37 1/2 x 26 3/4in

\$1,500 - 2,500



289



290



291

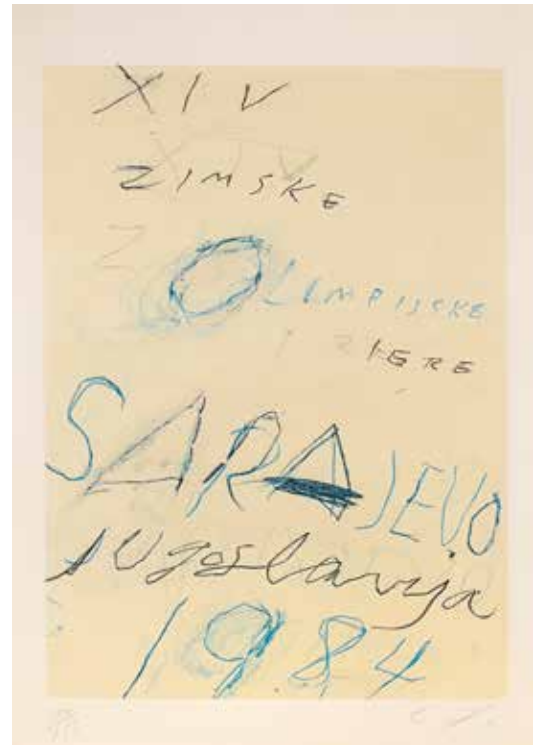
291

CY TWOMBLY (1928-2011)

Untitled, from Hommage à Picasso (B. 41) (2), 1973

Two lithographs with collotype in colors on wove paper, each initialed in pencil, numbered 44/90 and XXVIII/XXX (from the total edition of 120), co-published by Propyläen Verlag, Berlin and Pantheon Press, Rome, the full sheets. (2)
each sheet 30 x 22in

\$4,000 - 6,000



292

292

CY TWOMBLY (1928-2011)

Sarajevo, 1985

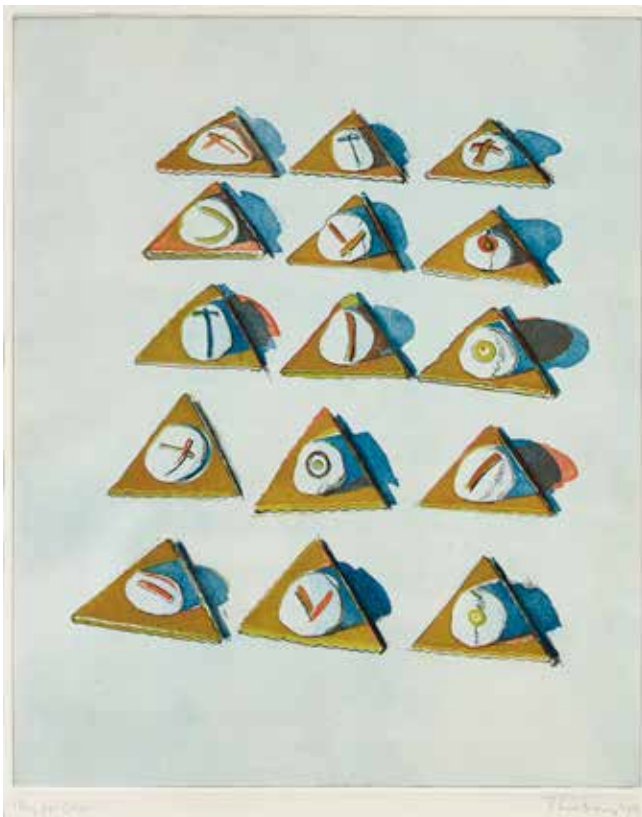
Etching and aquatint in colors on wove paper, signed in pencil and numbered 136/150, with full margins, framed.

25 5/8 x 21 1/2in
sheet 35 1/4 x 24 3/8in

\$3,000 - 5,000



294



293

293

WAYNE THIEBAUD (BORN 1920)

Triangle Thins, from *Seven Still Lives and a Silver Landscape*, 1971
Aquatint in colors on Arches paper, signed in pencil, dated and annotated 'Try for Color' (a color trial in blue aside from the edition of 50), published by Parasol Press, New York, with full margins, framed.
21 7/8 x 17 7/8in
sheet 30 x 22 3/8in

\$4,000 - 6,000

294

WAYNE THIEBAUD (BORN 1920)

Clown, from *Recent Etchings I*, 1979
Etching and aquatint in colors on Somerset paper, signed in pencil, dated and numbered 28/50 (there were also 10 artist's proofs), published by Parasol Press, New York, with the blindstamps of the printers, Crown Point Press, San Francisco/Stephen Thomas, with full margins, framed.
17 3/4 x 23 7/8in
sheet 22 3/4 x 29 3/4in

\$2,000 - 4,000



295

295

VICTOR VASARELY (1906-1997)

Vasarely Chess Set, 1982

Color screenprint laminated on acrylic glass with 32 cast resin chess pieces, signed in ink and numbered 371/1500 on accompanying certificate, published/distributed by The Hillard Collection, London/Vasarely Center, New York.

chessboard 28 1/8 x 28 1/4in

\$3,000 - 5,000

Property from a Texas Collection

296

ANDY WARHOL (1928-1987)

Andy Warhol, Andy Warhol's Index (Book) (not in F./S.), 1967

The complete set, comprising 39 offset lithographs, pop-ups in colors, plastic record and collage elements on wove papers, bound in original three-dimensional Rowlux and screenprinted cover, signed in ink and numbered 109/365, initialed 10 times published by Random House, New York, lacking bag slipcase.

(overall) 11 1/4 x 8 5/8 x 3/4in

\$1,200 - 1,800

Property of Another Owner

297

ANDY WARHOL (1928-1987)

Brillo Box, c. 1978

Cardboard packaging printed in colors, with complimentary signature.

5 1/4 x 6 3/8 x 2 3/4in

\$2,000 - 3,000



296



297



298



299



300

Property from a Texas Collection

298

ANDY WARHOL (1928-1987)

Campbell's Soup Can (Tomato) (F./S. II.4), 1964

Screenprint in colors on shopping bag, initialed in pencil and dated '64', verso, from the edition of approx. 300, published by Bianchini Gallery for the 'American Supermarket' exhibition, 1964, framed.

6 x 3 1/4in

(overall) 19 1/4 x 17in

\$4,000 - 6,000

299

ANDY WARHOL (1928-1987)

Campbell's Soup Can (Tomato) (F./S. II.4a), 1966

Screenprint in colors on shopping bag, signed in ink and dated '1975', from an edition of unknown size, published by the Institute of Contemporary Art, Boston, for the Warhol Exhibition, October 1-November 6, 1966, framed.

16 x 9 1/8in

(overall) 19 1/4 x 17in

\$2,500 - 3,500

Property of Various Owners

300

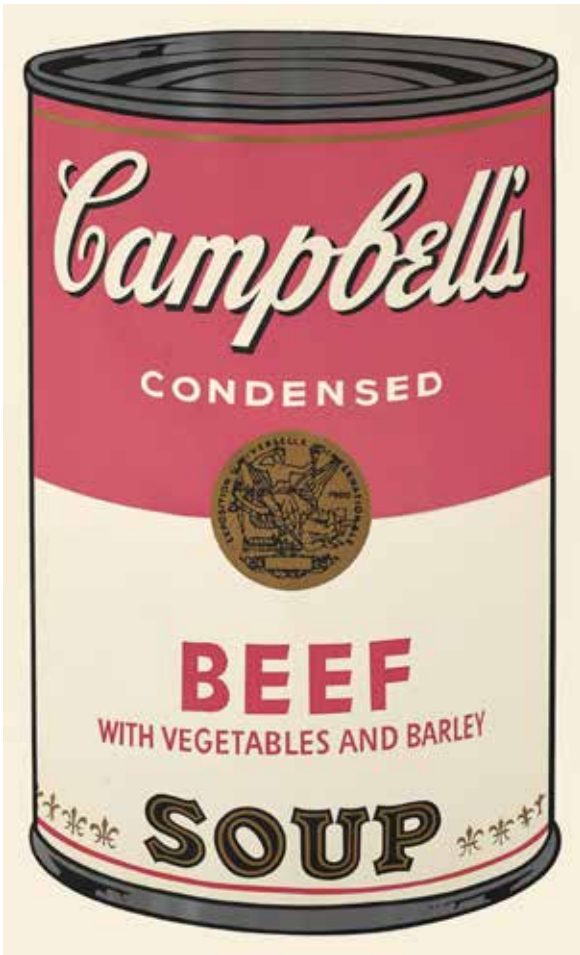
ANDY WARHOL (1928-1987)

Flowers (Mailer) (F./S. II.6), 1964

Offset lithograph in colors on wove paper, a proof (aside from the signed and dated edition of approx. 300), published/printed by Leo Castelli Gallery/Total Color, New York to coincide with Warhol Exhibition, New York, November 21-December 17, 1964, folded in 8 parts, the full sheet.

sheet 21 7/8 x 21 7/8in

\$1,000 - 1,500



301

301

ANDY WARHOL (1928-1987)

Beef, from Campbell's Soup I (F./S. II.49), 1968
Screenprint in colors on smooth wove paper, signed in ink and stamp numbered 113/250 (skinned) on the verso (there were also 26 artist's proofs), published/printed by Factory Additions/Salvatore Silkscreen Co., New York, the full sheet.
31 7/8 x 18 7/8in
sheet 35 x 23 1/8in

\$7,000 - 9,000



302

302

ANDY WARHOL (1928-1987)

Lillian Carter (F./S. II.153), 1977
Screenprint in colors on Strathmore Bristol paper, signed in pencil and numbered 12/50 (there were also 20 artist's proofs), published/printed by Democratic National Committee, D.C./Gem Screens, New York, the full sheet, framed.
sheet 39 1/4 x 29 5/8in

\$3,000 - 5,000



303

ANDY WARHOL (1928-1987)

Liz (F./S. II.7), 1964

Offset lithograph in colors on wove paper, signed in ink and dated '65', from the edition of approximately 300, published/printed by Leo Castelli Gallery/Total Color, New York, with full margins, framed.

22 x 22in

sheet 23 x 23in

\$25,000 - 35,000



304



305

Property from a Texas Collection

304

ANDY WARHOL (1928-1987)

After the Party (F./S. II.183), 1979

Screenprint in colors on Arches 88 paper, signed in pencil and numbered 566/1000 (there were 30 artist's proofs), published/printed by Grosset and Dunlap/Rupert Jason Smith, New York, the full sheet, framed.

sheet 21 1/2 x 30 1/2in

\$10,000 - 15,000

Property of Various Owners

305

ANDY WARHOL (1928-1987)

Goethe (F./S. II.273), 1982

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 99/100 (there were also 22 artist's proofs), co-published/printed by Editions Schellmann & Klüser and Denise René/Hans Mayer, Germany/Rupert Jason Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed.

sheet 38 x 37 7/8in

\$12,000 - 18,000



306

ANDY WARHOL (1928-1987)

Details of Renaissance Paintings

(Leonardo da Vinci: *The Annunciation*, 1472) (F./S. II.320), 1984

Screenprint in colors on Arches Aquarelle paper, signed in pencil and numbered 18/60 (there were also 15 artist's proofs), published/printed by Editions Schellmann & Klüser, Munich/Rupert Jasen Smith, New York, with full margins, framed.

25 1/4 x 37in

sheet 32 1/4 x 44in

\$15,000 - 25,000



Property from a Texas Collection

307

ANDY WARHOL (1928-1987)

Mobil, from *Ads* (F./S. II.350), 1985

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 71/190 (there were also 30 artist's proofs), with the blindstamps of the publisher/printer, Ronald Feldman Fine Arts/Rupert Jasen Smith, New York, the full sheet, framed.
sheet 38 x 37 15/16in

\$20,000 - 30,000



308

Property of Another Owner

308

ANDY WARHOL (1928-1987)

Saint Apollonia (F./S. II.330), 1984

Screenprint in colors on Essex Offset Kid Finish paper, signed in pencil and numbered 'AP 19/35' (aside from the edition of 250), published/printed by Dr. Frank Braun, Düsseldorf, Germany/Rupert Jasen Smith, New York, the full sheet, framed.
sheet 30 x 22in

\$5,000 - 7,000



309

Property of Dr. Linda Li, Colorado

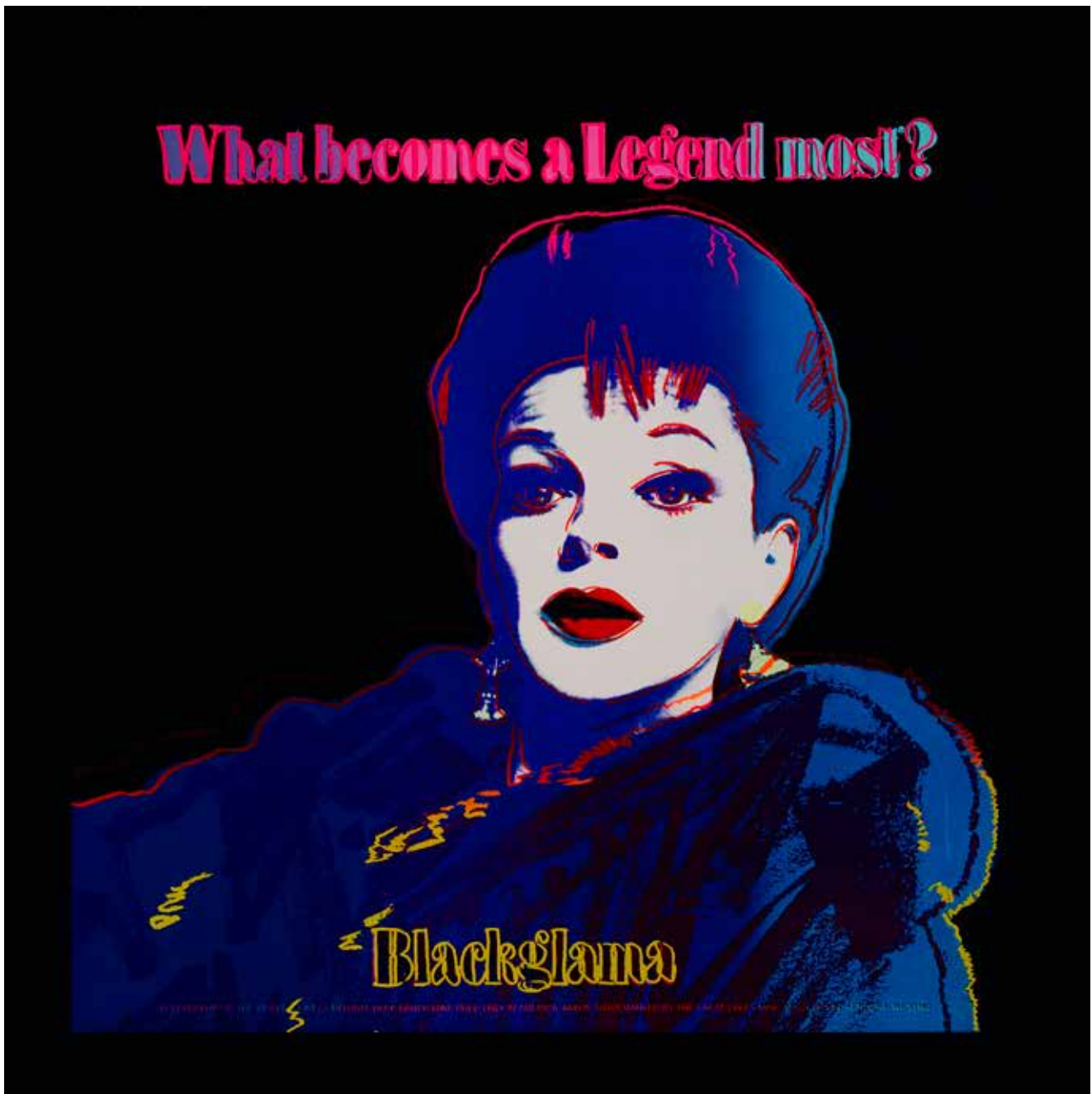
309

ANDY WARHOL (1928-1987)

The Only Way Out Is In!, c. 1984

Screenprint on a silk scarf, signed in black felt-tip pen and dated '84', dedicated 'Linda love', from the edition of unknown size, published/printed by the artist/Rupert Jasen Smith, New York.
(overall) 35 x 35in

\$10,000 - 15,000



Property of Various Owners

310

ANDY WARHOL (1928-1987)

Blackglama (Judy Garland) (F/S. II.351), 1985

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 32/190 (there were also 30 artist's proofs), with the blindstamps of the publisher/printed Ronald Feldman Fine Arts/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

\$18,000 - 25,000



312



311

311

WILLIAM WEGMAN (BORN 1943)

Dusted, 1988

Screenprint in colors on wove paper, signed in pencil, dated and numbered 91/96, with the blindstamp of the printer, Wasserman Silkscreen Co., Santa Monica, with full margins, framed.

26 7/8 x 22in

sheet 33 x 26in

\$3,000 - 4,000

Property from a Private Collection, Fairfax, California

312

WILLIAM T. WILEY (BORN 1937)

The Naked Anvil, 2001

14 Archival digital prints on William Turner wove paper, each signed in pencil, signed in pencil and numbered 9/10 on the colophon, with title page, published and printed by Trillium Press, Brisbane, California, bound (as issued), contained in original canvas-covered boards.

album 20 x 27 x 1 3/4in

\$3,000 - 5,000



313



314

Property of Various Owners

313

TOM WESSELMANN (1931-2004)

Vivienne, from Arts Sounds Collection, 1986

Screenprint in colors on white textured paper, signed in pencil and numbered 189/200, with margins.

10 1/2 x 10 1/2in

sheet 12 x 12in

\$3,000 - 5,000

314

TOM WESSELMANN (1931-2004)

Fast Sketch Still Life with Abstract Painting, 1989

Screenprint in colors on Museum Board, signed in pencil and numbered 24/100 (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont, with margins, framed.

47 x 73in

sheet 57 x 84in

\$5,000 - 7,000



315

Property from a Private Collection, Los Angeles

315

CHRISTOPHER WOOL (BORN 1955)

Black Book, 1989

The book, comprising 17 text images on smooth wove paper, signed in ink and numbered 316/350 (there were also 8 artist's proofs) on the justification, bound (as issued), published by Gisela Capitain, Cologne and Thea Westreich, New York, with black paper board covers. (overall) 23 x 16 x 1/2in

\$15,000 - 25,000



316

Property of Another Owner

316

ERNESTO YERENA (BORN 1993), AND PHILIP LUMBANG (BORN 1975)

Bear of the Dead, 2009

Handpainted multiple with spray paint, stencil, mixed media and collage on canvas, signed by each artist in black marker, dated and numbered 2/6 HPM, the full sheet, framed. sheet 44 x 30in

\$4,000 - 6,000

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GLOSSARY OF TERMS FOR PRINTS

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the printmaker or author whose name appears in Bold Type Heading. The term 'After' applies to prints that were made after an artist if the printmaker copied the image from a drawing or painting by that artist, or if the artist created a print after one of their own original works.

TITLES

Generally accepted titles for prints have been put in italics; in other cases, descriptive titles have been used.

REFERENCES

Wherever possible, standard catalogs of the artist's works (catalog raisonnés) are cited in parentheses following the title.

MEDIUM

The primary medium is identified following the title and reference. The terms used are intended as a general description and may not cover all the techniques used by the artist.

DATE

Unless otherwise indicated, the date given is the date of the execution of the 'plate'. A date preceded by 'c' (circa) represents a generally accepted approximate date, or our best judgment of the approximate date.

STATE

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

SIGNATURE

A print is described as 'signed' only if it has, in our opinion, a manuscript signature of the artist

EDITION

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. The size of the edition is indicated explicitly or implicitly by a slash: e.g. 'numbered 4/15'.

MEASUREMENTS

are given height preceding width rounded to the nearest eighth of an inch, and unless other indicated, refer to the images only.

COPYRIGHT

Bonhams wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

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The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

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Whenever possible, 'framed' prints are sold in the frames in which they have been received. In no event is Bonhams liable for damage to glass or frames, regardless of the cause.

INCLUDING

Property from the Estate of Calvin R. Vander Woude, Sonoma, California
Property from a Scottsdale, Arizona Collection
Property from the Estate of Patricia Anawalt, Brentwood
Property from the Estate of Sylvia and Eric Elsesser, San Francisco
Property from the Estate of a Lady, Cambridge, Massachusetts
Property from an Important East Coast Collection
Property from a New York Estate
Property from a Private collection, Los Angeles, California
Property from a Private Collection, Fairfax, California
Property from a Private Collection, Malibu, California
Property of Dr. Linda Li, Colorado
Property of a West Coast Collector
Property from a Private Collection, Boston
Property sold to benefit The Michael Hoefflin Foundation for Children's Cancer, Santa Clarita, California
Property of a Texas Collection
Property of the Peter J. Fernald Trust
Property of a Private Collection, Los Angeles, California
Property of a Private Arizona Collection
Private Collection, New York
Property from Clark G. Voorhees, Esq.
Property of a Private Collection, Virginia
Property from Roger Wilson MD, Laguna Hills, California

SIMULTANEOUS SALE PROPERTY COLLECTION NOTICE

This sale previews in multiple cities. Please note the property will be available for collection in Los Angeles at the time of the auction. Southern California, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. All Northern California buyer property will be shipped to our San Francisco gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
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Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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Telephone evening		Fax	
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By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
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Shipping Address (if different than above):	
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Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
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CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator

CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and should not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/22475 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

THE MODERN HOUSE

Wednesday May 4, 1pm

Los Angeles

(323) 436 5405

design.us@bonhams.com

PREVIEW

April 30 - May 2



Bonhams

bonhams.com/20thC

**MADE IN CALIFORNIA:
CONTEMPORARY ART**

Wednesday May 4, 10am
Los Angeles

JOHN MCCRACKEN (1934-2011)

Untitled, 1966

lacquer, fiberglass and wood

11 1/4 x 12 1/4 x 7 1/2 in.

\$120,000 - 180,000

From the personal collection of
Maurice Tuchman, Curator Emeritus,
Los Angeles County Museum of Art

(415) 503 3317

(323) 436 5469

madeinca@bonhams.com

LARRY BELL (BORN 1939)

Slot 13, 2008

wood and coated glass

21 x 21 x 9 in.

\$10,000 - 15,000

Private Collection, California



Bonhams

bonhams.com/madeincalifornia

**MODERN & CONTEMPORARY
PRINTS & MULTIPLES**

June 7, New York

Consignments now invited

CHUCK CLOSE

Self Portrait, 2012

Color screenprint

\$20,000 - 30,000

+1 (917) 206 1646

shawna.brickley@bonhams.com



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